

THE STRANGE WORLD OF ZONING

d.c. gazette

THE WASHINGTON AREA'S
NEWSMONTHLY

VOL. 5 NR. 10

50¢



NEW YORK
STAR

**... And there
are some other
things you didn't
know about him.**

BULK RATE
U.S. Postage Paid
Washington DC
Permit 43590

ELECTION ISSUE

ZAPS, FLAPS

& MAPS

COUNCILMAN FOSTER'S CONFLICT OF INTEREST



RETURN POSTAGE GUARANTEED

The strange world of zoning adjustments

BEAU BALL

ONE of the most powerful but least examined city agencies is the Board of Zoning Adjustment. The BZA is a quasi-judicial but frequently injudicious body with the power to determine whether you can add a porch to your house or if a major development can proceed as planned. *Gazette* reporter Beau Ball spent several months looking at the way the BZA operates. What he found — a web of actual and potential conflicts of interest, unhealthy relationships (both institutional and individual) with other public and private agencies, and a board membership unrepresentative of the city's residents — is reported in the article that follows:

THE BOSS

BZA CHAIRMAN Samuel Scrivener Jr. gives three reasons when asked why he has stayed on the board for over thirty years at an annual salary of \$1000:

- He likes the job.
- He enjoys seeing his fellow lawyers arguing cases.
- The post keeps him abreast of developments in the city.

The third reason looms large when one realizes that Scrivener is general counsel, member of the board of directors and an officer of Perpetual Building and Loan Association, the largest mortgage-holding institution in the city. By his own estimate, Scrivener's name is personally on over 30,000 deeds of trust in Washington.

Scrivener says he never knows when a piece of property connected with Perpetual comes before the board and has no simple way of finding out. (Actually the information is easily obtainable from the Recorder of Deeds office and presumably from Perpetual as well.)

Scrivener is also on the executive committee of Perpetual. One role of the committee is to hear appeals on loans that have been turned down or not fully granted. The committee also hears pleas from financially troubled mortgage payers seeking a moratorium on payments.

Major commercial buildings are among the projects this committee considers, some of which may also be under contention before the BZA.

Asked whether he would disqualify himself in a case involving Perpetual, Scrivener said he "might possibly" do so: "I'd have to make a judgement to see if it makes a difference." A former BZA member could recall only one instance during his tenure that Scrivener dropped out of a case — when his son was one of the lawyers. Says Scrivener: "The fact that [fellow BZA member William] Harps and I are on the [Perpetual] board of directors has nothing to do with being on the BZA."

Among those interviewed, both inside and outside of the government, Scrivener received little support. The softest criticism was that he has stagnated from being on the board for too long. One official in the District Building described him as "one of the good old boys of Washington" operating within a "good old boy" network. The harshest criticism is that he is on an ego trip and has insufficient regard for the law he is supposed to uphold.

The image he presents at BZA hearings is one of impatience and superiority. He often bullies witnesses in a brusque manner.

The most damaging criticism by others is that he fails to follow the Administrative Procedures Act, the basic procedural guidelines for DC agencies — and goes so far as to discourage others from attempting to apply the APA. He is accused of not hearing all witnesses or cutting them short and of accepting unsworn material and evidence submitted after the close of testimony. Scrivener has complained when other members try to apply the APA that they were trying to drag out the hearings.

Although the APA provides strict rules for the handling of evidence and the making of decisions, the BZA feels free to circumvent them. For example, the minutes of one recent executive committee meeting reveals that the BZA roared through some thirty cases in two hours, or approximately four minutes a case. It is hard to avoid the impression that the findings of facts and the

BZA board member Lilla Burt Cummings's criticism and dissents are not well received by her colleagues. William Harps says he "stopped reading her dissents long ago." He hastened to add: "She has every right to write them but they're too long." Samuel Scrivener said he was "a little disgusted" and thought that her allegations were "full of baloney." Cummings said that Scrivener's remarks recall a quote from Schopenhauer: "When a book and a head come into collision and there is a hollow sound is it necessarily the book?"

conclusions required by the APA get drawn up later by the staff to fit whatever decision the board has made. The minutes showed no evidence of any discussion of the merits of the cases, the issues in dispute or the proper conclusions to be drawn. In fact, the staff reportedly often has difficulty determining why the board has done what it has done.

Having weathered three decades of criticism and attempts to have him removed from the board, Scrivener is not worried about the latest crop of critics or the possibility of being removed: "It doesn't make a bit of difference if they reappoint me."

THE UBIQUITOUS APPRAISER

Real estate appraiser William Harps seems to be the most civically ubiquitous member of the BZA board. Associated with the firm of Flaxie Pinkett, the politically potent realtor who is chairman of the Board of Higher Education, Harps also sits on the Perpetual board with Scrivener. Unlike Scrivener, however, Harps was named to the Perpetual board long after he joined the BZA. Scrivener's relationship is far older — in fact, his father, Samuel Scrivener Sr. was a Perpetual board member, too.

Harps also sits on a committee (the existence of which was only recently revealed)

d.c. gazette

109 8th St. NE
Washington, DC 20002
543-5850

EDITOR: Sam Smith

ASSOCIATE EDITORS: Jean Lewton, Carl Bergman

PHOTO EDITOR: Roland L. Freeman

MUSIC EDITOR: Gordon Fletcher

LITERARY EDITOR: Richard King

CONTRIBUTING EDITORS: Egbert Soussé, Joel Siegel, James Ridgeway, Sally Crowell, Kathy Smith, Andrea O. Dean

CONTRIBUTING CORRESPONDENTS: Charles McDowell Jr., Val Lewton, Chuck Stone, S. Carl Turner Jr., David Logan, Clarissa Wittenberg, Jim Ramsey, Patty Griffith

CARTOONIST: John Wiebenson

ARTIST: Richard Schraeder

THE DC Gazette is published monthly except during the summer. We welcome articles, photos, letters, drawings and poetry, although we can not pay for contributions. Articles of less than 500 words are preferred. Our deadline is the second Tuesday of the month for feature articles and the third Tuesday of the month for ads and announcements.

THE DC Gazette is available by mail at \$6 a year. Single copies: 50¢ each. Special discounts for bulk copies. The Gazette is a member of the Alternative Press Syndicate and COSMEP and uses the services of Liberation News Service, College Press Service & Zodiac News Service.

M 40,92,94,96,98

Nine
years
ago...

Scrivener Renamed For Eighth Term on Zoning Appeal Board

By Dan Morgan
Washington Post Staff Writer
Reappointment of Samuel Scrivener Jr. to an unprecedented eighth three-year term on the Board of Zoning Adjustments has led the city commissioners to consider limiting the length of service on such boards.

The commissioners cleared Scrivener's appointment at a recent executive session, but it is expected to be his last term. While acknowledging Scrivener's long and valuable service to the city, the commissioners reportedly feel a two-term limit would give the boards more vitality and would encourage more persons to seek city government appointments.

According to the minutes of the executive session, "Commissioner (John B.) Duncan indicated that the Commissioners' policy would provide that in future cases in which an incumbent has already served a long time, the Board of Commissioners look with favor on considering some other candidate." The Commissioners would consider the length of service in future appointments to statutory committees. Of the 42 appointive groups, only eight were created by statute. The rest were set up



SAMUEL SCRIVENER JR.
... 8th term

by organizational orders from the Commissioners, and most of these already set limits. However, none of the statutory boards states limits on terms of service. These are the Army and Air Force Exchange Service, Board of Library Trustees, Recreation Board, BZA, Redevelopment Land Agency, Alcoholism and Drug Abuse Control Board, and Group Hospitalization Inc. trustees. Scrivener has been chairman of the BZA since October 1958. The five-member board hears appeals for rezoning, but not for changes in zoning. The pay is \$1000 a year for work that amounts to hundreds of hours spent in hearings and analyzing appeals.

However, Scrivener, a Washington attorney, says he finds the work interesting and adds he has continued with it because he feels "everyone ought to do this sort of thing for the city who has the opportunity."

that advises the city on real estate assessment policy.

Further, he is a member of the Judicial Review Board, which monitors the behavior of District judges. These same judges hear appeals of BZA decisions.

Finally, although he says he loses \$25-50 for every hour he spends on BZA business, Harps kicked in \$1000—the equivalent of his annual BZA pay — to the Walter Washington campaign. Harps explained his contribution: "I am interested in seeing the city run on an even keel and am willing to pay for good government." To others, such contributions suggest the potential of a political check-off system in the city government and a corruption of the board's semi-judicial role.

Harps has two distinctions as a BZA member. First, he is the one the other members respect the most. Second, he is the only black on the five member board.

Scrivener feels that "in many ways, Harps is the best member on the board." Board member Lilla Burt Cummings also respects him a great deal and cites his integrity and his devotion to many civic causes.

THE ARISTOCRAT

Attorney Lilla Burt Cummings is the board's newest and most controversial public member. Cummings says her main concern is that due process and elemental justice are served. To ensure that this is so, she feels the board must be independent and must pay strict attention to the governing laws and regulations. Cummings did not feel all applicants received fair treatment before the board.

One reason is that the APA is not always followed, although "a sincere attempt is being made." Cummings said that "the degree depends upon the knowledge the members have of the Act and subsequent legal decisions, and second, how much the members consciously apply the Act." Both of these, she feels, requires a great deal of extra work, which is not always done.

Cummings has sought changes in other areas including regulations, staff work and the independence of the board.

My interview with Cummings lasted for over three hours. She appeared an aristocrat sincerely trying to fulfill her obligations to the populace. She, like most strict constructionists, placed great emphasis on law and its symbols. One of her complaints about the BZA hearings was their "aura of sloppiness and informality:" board members smoking cigars on the bench; smoking at the counsel table; sucking soft drinks through straws; the sloppy dress of some witnesses; staff sometimes eating; and the refusal of one witness to take off his hat.

Cummings drives herself. A consuming interest, her work leads her to spend whole weekends and late night hours preparing for a session. She mentioned that she hasn't had

Asked about the effect of the large contributions made to the Walter Washington campaign by BZA members William Harps and himself, Samuel Scrivener said that Washington never interfered and besides the whole operation is "honeycombed with honesty."



a vacation in years and periodically works herself to the state of exhaustion.

Lilla Burt Cummings has strong support among some citizen groups. Larry Monaco of the Capitol Hill Restoration Society and Harriet Hubbard, the Dupont Circle activist, both praise her highly and lobbied for her reappointment.

People within the District government give her mixed reviews. They praised her knowledge of the zoning laws but felt that she unnecessarily antagonized people by being too abrasive. Another complaint was that she treats the board as though it were a regular court, requiring too strict adherence to judicial protocol.

THE BZA EXTENDED FAMILY

The institutional relationship of the BZA reminds one of what anthropologists call an extended family. Part of the family extends from the BZA to the Office of Planning and Management to the Zoning Commission to the Corporation Counsel's office and thence to the law firm of Wilkes & Artis. Cummings prefers the term "incestuous" to describe the BZA relationships with outside agencies.

By law, the board includes one member from the Zoning Commission and another from the National Capital Planning Commission, both of which agencies are periodically interested parties in cases before the BZA. The conflict here is even more obvious than in the case of Perpetual's members on the board. The public members disagree on how serious this is. Scrivener thinks the board ought to include participation by the city and federal government, since they have a stake in the decisions made. The board, according to Scrivener, "doesn't need to be independent."

Cummings takes the opposite tack. She made the following critique in a dissent in the Kingsbury School case:

"The board is not insulated from influence, from ex-parte contacts as it should

correctly be. It is not an independent agency, in fact, as constituted, as it is referred to and assumed to be under the (Administrative Procedures Act)...

"The fact remains that the board as statutorily composed, contains members who are, . . . 'subordinate government employees,' who wear two hats, and this is inherently injurious to orderly, confidential, independent functioning of the Board. . .

"The board should have members and staff wholly detached and separate from any other agency. . .

"The Board as constituted, is inherently incestuous and inherently inhospitable to that degree of detachment necessary to ensure independence and thus ensure fair play." (Cummings's emphasis.)

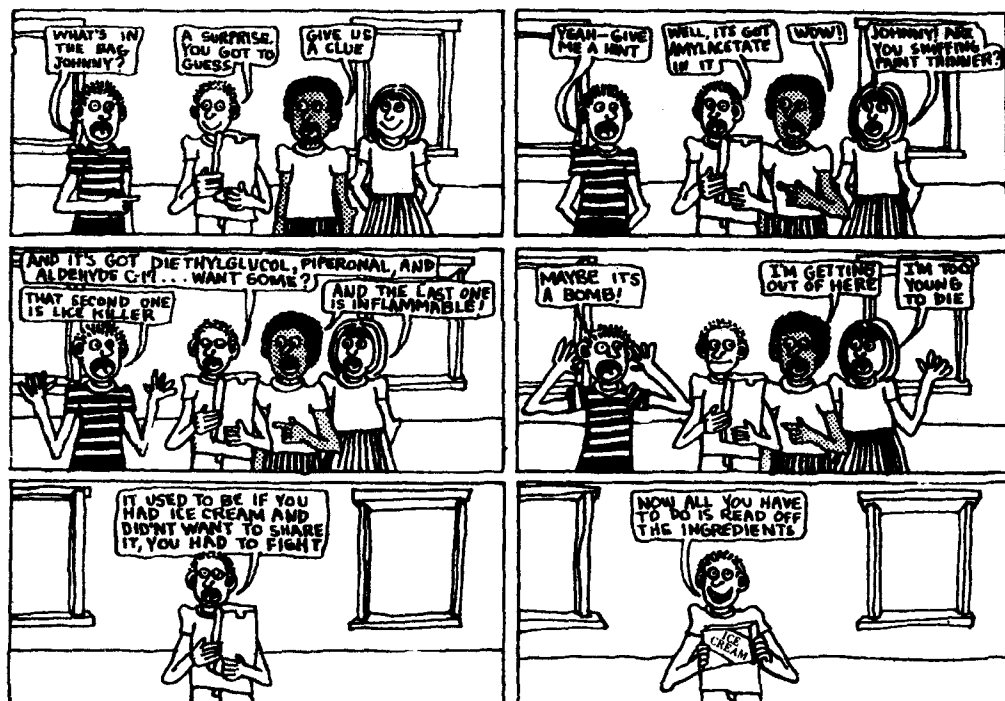
This statement was directed primarily at Arthur Hatton, then the Zoning Commission representative on the board. Following a reorganization of the Office of Planning and Management, the previously independent staff of the BZA and Zoning Commission was absorbed into OPM, and Hatton's replacement on the BZA, Martin Klauber, has an even stronger role in the everyday management of the BZA and Zoning Commission staff making his position on the BZA still less independent. Further, OPM, sometimes party in cases before the BZA, is now responsible for the board's staff work, creating yet another conflict.

One of Klauber's functions is to ensure that the decisions are in solid legal form. He works closely with the corporation counsel. The corporation counsel is appointed and reports to the mayor, who is a member of the Zoning Commission. When a case occurs in which the Zoning Commission and the BZA are on opposite side, as in the Kingsbury School dispute, the corporation counsel advises both parties.

The corporation counsel's office also serves as a farm club for the law firm of Wilkes & Artis, the main zoning attorneys in the District. Four out of the firm's fifteen partners have worked for the corporation counsel's office in the past. Although it is difficult to determine the percentage of BZA cases handled by Wilkes & Artis, a sample of cases involving attorneys between October and December 1973 found Wilkes & Artis representing clients in eight out of ten instances. Informed estimates are that Wilkes & Artis's involvement has not been as heavy this year, but it is probably on hand for more than half the attorney-handled appeals.

The two partners most involved in local zoning cases are Norman Glasgow and Wayne Quin. They visit the BZA office so often that the overworked staff there gives them the run of the place. They can come and go as they please. I was in the office one day when Quin came in, seeking material in a locked closet. A staff member simply gave him the key and Quin left unescorted to get the material.

That, finally, is one of the major problems with the BZA. Who has the keys and why? And what results? Just spinning wheels or a Perpetual motion machine? The board, on both an institutional and individual basis, is mired in relationships that are, at the very least, questionable. Worse, most of those involved in the BZA appear oblivious of the conflicts, unconcerned by the racial and economic composition of the board, and indifferent to the lack of adequate representation for those residents of the city not government planners or in the real estate business.



Rising Up Angry/epf

THE ROCKEFELLER FILE

The biggest physical monument to Nelson Rockefeller's ambition is the state mall at Albany, New York. The mall, still under construction, is being built on 100 acres that once housed a major section of Albany's black population and was the former home of some 9,000 people. Costs are running about \$1.5 billion. In Washington, Rockefeller family interests played a major role earlier in the Southwest Urban Renewal Project. Casualties: 23,000 displacees plus 700 businesses forced out, 60% of which never reopened. The Rockefeller family (although with Nelson not overtly involved) took command of the \$100 million plus L'Enfant Plaza center built on part of the site. As a final irony, the L'Enfant Plaza Corporation has filed suit to prevent construction of subsidized housing nearby, despite the fact that the ostensible purpose of the urban renewal plan was to provide more housing for those who needed it.

Now General Elwood Quesada, Rockefeller family associate and head of L'Enfant Plaza Corporation, is in charge of the federally-backed Pennsylvania Avenue plan that will displace still more businesses from central Washington. The closely held Equitable Life Assurance Co., with heavy Rockefeller family connections, is also extremely active in still another Washington development area: the West End. Equitable is the third largest life insurance company in America, worth about \$15 billion.

THE nation's toughest drug law, enacted by Rockefeller in New York last year, has reportedly had no effect at all in stopping the major traffickers of hard drugs.

Instead, according to *New Times* magazine, drug related crimes have increased by six per cent in New York — and only small-time addicts are being sent to prison for life.

According to the magazine, not one major drug dealer has been convicted under the new law; but at least 150 junkies and occasional pushers have been sentenced to life — most of them for selling less than an eighth of an ounce of heroin to support their own habits.

New Times says that almost all convicted are black or Puerto Rican; most are young; and almost all are poor.

Rockefeller signed the law into effect in September of 1973, a law which makes life in prison the mandatory sentence for selling or giving away heroin, methadone, cocaine and L.S.D.



-TAKE OVER

In 1956, Nelson chaired a Special Studies Project established by the Rockefeller Brothers Fund. The project director was Henry Kissinger, who had been an instructor in government at Harvard when the Rockefellers discovered him. The idea of the project was to pull together about a hundred people to analyze where the United States was, where it should go, how it should get there—questions whose answers were, and are, of vital importance to the Rockefeller empire.

One of the studies recommended that the United States increase its defense budget by \$30 billion a year. Another advocated willingness to wage tactical nuclear warfare and coined phrases like "non-overt aggression." In 1958, after the project was completed, Nelson headed a review and study of the Defense Department at the request of the Secretary of Defense.

From his first campaign in 1958, Nelson has been trying to use his New York base to become President. But while the Rockefeller empire plays a primary leadership role in U.S. politics, there are other interest groups that also influence governmental policy decisions and that the Rockefellers must attempt to restrain when interests conflict. Among them, and increasingly powerful in the mid-sixties, were groups based on the defense industry that were centered in the South and Southwest, particularly Los Angeles, Texas and Florida. In 1964, they succeeded in nominating Barry Goldwater as the Republican presidential candidate. In what some say he still see as his finest hour, Nelson fought bitterly against that turn both behind the scenes and at the convention, where he was booed by Goldwater delegates, but he failed to prevent it.

Richard Nixon also had the support of the South and Southwest groups, but the Goldwater debacle had proved that they were not sufficient. In running for President in 1968, Nixon consciously sought support from the Rockefeller empire, renting a Manhattan co-op apartment one floor below Nelson's and joining the respectable Wall Street law firm of Mudge Rose Guthrie & Alexander.

The combination of groups that brought Nixon to power was clearly reflected in Nixon's key appointments. In charge of foreign policy was Henry Kissinger, who had continued his association with Nelson as his foreign-policy advisor in 1964 and 1968 and who had hardly known Nixon. Melvin Laird, who had supported Nelson

over Nixon in 1968, was made Secretary of Defense. But the South and Southwest groups also got their share of offices.

The loss of the Vietnam War, the election of a Socialist in Chile, and increasing economic competition from Japan and Europe were all blows to the Rockefeller empire, though Henry Kissinger was working nonstop to patch up the pieces. The governmental crisis that developed after the Watergate burglary was the last straw.

Nixon had to go, and slowly out of the mess a means of not only putting together the pieces of the governmental system but also of consolidating Rockefeller power began to emerge. Kissinger played a major role under the strategy. When the Southern California boys, Ehrlichman and Haldeman were forced out, replaced by Kissinger's deputy, Alexander Haig, who was made chief of staff. John Connally, one of the Texas group's frontmen who had left the administration, came back briefly, but was soon moved out and eventually indicted.

The *New York Times* reported in December 1969 that "observers consider Mr. Laird the real power behind Gerald R. Ford of Michigan." In any case, it was Laird, a Rockefeller ally, who pushed for Ford to be appointed Vice President when Agnew was knocked out.

In December 1973, Nelson resigned as governor and set up a new study group, called the Commission on Critical Choices, to work out policy recommendations. Among the commission's members was Gerald Ford. In August, Richard Nixon was finally forced to resign.

Melvin Laird immediately told newspaper reporters that Gerald Ford should appoint Nelson Rockefeller Vice President. Days later, the man who had tried to reach national office with a popular mandate and failed again and again had made it almost to the top. For the first time, he would hold a government position where his responsibilities would include influence over both international and domestic policies.

A lot of people have been quoted as saying that Nelson is a good choice because he's so rich he won't need to steal. But the point is that Nelson will become Vice President because he and his family already have stolen other people's labor, land and natural resources to build their empire.

—Marianita Rellaw
NEW YORK STAR

MEANWHILE, a court in New York has declared the mandatory life sentence provision of Rockefeller's drug law unconstitutional. Monroe County Court Judge Andrew Celly called it a "statute without mercy" and said it amounted to "vindictive retribution."

Said the court: the drug law "offends the conscience of the court and beyond reasonable doubt, the principles inherent in our Constitution. The court cannot and will not suffer the quality of mercy to be strained. It cannot permit the Legislature to repeal compassion. The statute must fall."

NELSON Rockefeller appears to have learned nothing from Attica. He told the Senate committee considering his nomination as vice president, "I do not believe in negotiating with people who are holding hostages on threat of death." Fortunately, Rockefeller was not in charge of the innumerable other cases where hostages have been held at gunpoint — from skyjackings to the Washington DC jail uprising — in which negotiations, patience and caution saved many lives. Attica proved Rockefeller to be either incompetent or a murderer. In either case, he's not ready to be vice president.

WASHINGTON DC small businessman Phil Brown, testifying at the Rockefeller hearings about Rockefeller family interests in DC land-grabbing activities, was unable to link Nelson directly to the development schemes, but he made some telling points anyway. "Until the hearings," he noted, "it was always a 'family empire' — now it's just Nelson." Speaking of the brothers he pointed out that "one's in banking, one's in philanthropy and one's in government. . . and they work in concert."

Committee chairman Cannon denied it, avoided facing up to the interlocking family interests. Theodore White, in *Making of the President*, was not so naive. Describing Nelson's campaign against Averell Harriman for governor of New York in 1958, White wrote that the Republican Party was "almost a dependency of the Rockefeller family, like the Rockefeller Foundation or the Rockefeller University. The family and its friends had picked up every deficit of the statewide Republican Party in every campaign; and, on occasion, Nelson could pull out of his inside pocket a little folded paper, typed in blue, which reminded him precisely of the total the Party had cost their family over the years, a very large figure indeed." Just getting and keeping Nelson in office cost the Rockefellers over \$27 million, according to the *New York Star*.



LNS - JOHN FARRELL

Returnables before council

THE BIGGEST ISSUE CURRENTLY before the City Council is a proposal to bring back returnable bottles in DC. If Washington passes the bill, it would be the first major city to do so and the industry is bringing in its big guns to try to defeat the proposal.

According to Environmental Action, a recent survey of DC liquor stores found that returnable bottles cost an average of 81¢ less per case than non-returnables. But only 53 of the 361 liquor stores in the city carry returnables.

Consumption of beer and soft drinks has increased 29% nationwide in the period 1959-1969 but consumption of beverage containers has gone up 164%. In Oregon, where container legislation has been on the books for two years, container lit-

ter has been reduced by 85%. According to the District's Department of Environmental Services, 21% of the litter in the District consists of beverage containers. This means not only more garbage, more litter, but also a more expensive trash collection system.

The Star-News reported recently that "passage of the bottle bill in Washington could mean more jobs. Area retailers and bottlers say they would have to hire hundreds of extra workers to handle the returnable bottles." And while some have complained that the 5¢ deposit would amount to a tax on the poor, the cost per family could run less than \$1 assuming that bottles were returned — a figure more than compensated for by the economic and environmental benefits of the legislation.

"FIGHT THE FOOD TAX"

Home Rule
Natural Foods
1825 Columbia Road, N.W.

HOURS: 10 - 7 462-5150

THE ORGANIC STORE IN TOWN
Medicinal & Beverage Herbal Teas,
Grains, Produce, Vitamins, Juices &
Juicers, Books, Shampoos, Honey, Oils,
Granola
— OVER TWO HUNDRED BULK ITEMS —
CHECK OUR WEEKLY SPECIAL AND SALES

FREE BUS MAP

WE STILL HAVE SOME Metrobus maps which we will send to you free of charge if you send us a stamped, self-addressed envelope marked "Printed Matter."
Send to Bus Map, DC Gazette, 109 8th NE DC 20002

... TALKING OF MICHELANGELO

GRAPHICS • POTTERY
PHOTOGRAPHY • PAINTINGS

200 3rd SE Hours: Tues-Sat 10-6
546-6001 Sundays 1-5

ASHTRAYS
Made to Order

SIVAWA CERAMICS

1307 East Capitol St. 547-7972

NEW AND USED
RECORDS
AT PEOPLE'S
PRICES

BRING IN YOUR USED ALBUMS;
WE'LL SELL THEM FOR YOU
ON CONSIGNMENT.

RECORD PRICE	OUR PRICE
\$5.98	— \$3.57
6.98	— 4.20
7.98	— 4.80
9.98	— 5.99
11.98	— 6.99

HOURS:
MON. - FRI.
11AM - 8PM
SATURDAY
11AM - 6PM

BREAD & ROSES community music center
1734 20TH STREET, NW (AT 8'S STREET) 387-6264

HUGH WILSON

CARPENTRY • BRICK FLOORS • ADDITIONS
FIREPLACES • BRICKPOINTING • COMPLETE
RESTORATION & WATERPROOFING WITH DECORATIVE COATINGS 543-8330

Folger Apartments

ON - THE - PARK
One bedroom, efficiencies and studios
411 2nd St. SE LI 7-2714

WORDEN ROBINSON ART POTTERY

SALES • KILNS • WHEELS • GLAZE MATERIALS
Plus Our Special Clay Body
543-9152

BOHEM SKYLIGHTS

SINCE 1897
ROOF SCUTTLES, FIRE & SMOKE HATCHES
FREE BROCHURE ON REQUEST
(See Yellow Pages)

REINFORCED PLASTICS CO.



4303 CLEARBROOK LANE
KENSINGTON, MD. 20795

301-946-4683

5 Yr. Guarantee—Also Specials
Complete Equal To Capability

The Washington Gallery of Photography & Your Lab

216 7th St. S.E.

DARKROOM SPACE TO RENT

544-1274 Hours 10 AM — 10 PM
547-9025 Sat 10-6 Sun 10-6

SOME OF MY
BEST FRIENDS
READ THE GAZETTE

Here are a couple of other thoughts to keep in mind:

• The Massachusetts Audubon Society estimates that American consumers would save \$1.5 billion a year if all soft drinks and beer were sold in returnable containers.

• If you drink two unrecycled aluminum cans of beer per day, you waste more energy alone than is used daily by each of a billion humans in poorer lands.

It's not too late to write or call city council members to get this important legislation passed. For more information, contact Environmental Action (833-1845) soon.

NOW THAT THE MAYOR HAS SIGNED the neighborhood commuter parking ban bill, the big question is: will Congress come up with the money to pay for carrying it out. It looks doubtful.

IN A MAJOR SETBACK to Delegate Walter Fauntroy, the House voted last month, 191-116, to kill the urban development corporation bill. The Gazette has been arguing against such a corporation for several years now (see last month's issue for the

reasons why), but recently opposition has expanded to include such critics as conservatives in the House and independent delegate candidate James Banks.

But an important part of the credit for beating back this potentially dangerous measure goes to Anton Wood, Statehood candidate for delegate. Wood and his supporters did heavy lobbying against the bill prior to last month's vote.

AND I DIDN'T
EVEN
THINK
IT WAS
SICK?

DC SCHOOL SCHEDULE

Veterans Day	Monday, October 28
Professional Development Day	Friday, October 25
Thanksgiving Holiday	Thursday, November 28 and Friday, November 29
Christmas Holiday	Tuesday, December 24 through Tuesday, December 31 (inclusive)
1975 - New Year's Day	Wednesday, January 1
Martin Luther King, Jr., Day (Holiday)	Wednesday, January 15
Last day of school for pupils - First Semester (Dismissal at 12:15)	Friday, January 24
First day of school for pupils and teacher - Second Semester	Monday, January 27
George Washington's Birthday	Monday, February 17
Easter Holiday	Friday, March 28 through Tuesday, April 1 (inclusive)
Malcolm X Day (Holiday)	Monday, May 19
Memorial Day	Monday, May 26
Last day of school for pupils (Dismissal at 12:15)	Thursday, June 12
Last day of school for teachers	Friday, June 13

School will be dismissed at 12:15 on October 24, November 15, February 21 and March 21 for professional development activities.

D.C. Citizens for Better Public Education

and now...

A NATIONAL GUIDE, TOO.

THE GAZETTE, which has been publishing its widely-praised guide to DC organizations for a number of years, has now published a guide to national action organizations and alternative media.

YOU CAN OBTAIN a copy to this important new publication, the National Action Guide, for only one buck.

USE THE FORM BELOW TO ORDER YOUR COPY OF THE NATIONAL ACTION GUIDE.

DC GAZETTE
109 8th St. NE
Washington DC 20002

Please send me _____ copies of the National Action Guide. I enclose \$1 for each copy. (5% off for orders of five or more and 10% off on orders of ten or more)

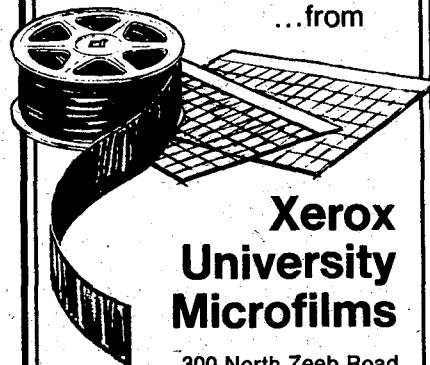
NAME _____

ADDRESS _____

ZIP _____

(Sorry, we cannot bill)

This
Publication
is Available in
MICROFORM
...from



**Xerox
University
Microfilms**

300 North Zeeb Road
Ann Arbor, Michigan 48106

Xerox University Microfilms
35 Mobile Drive
Toronto, Ontario,
Canada M4A 1H6

University Microfilms Limited
St. John's Road,
Tyler's Green, Penn,
Buckinghamshire, England

PLEASE WRITE FOR
COMPLETE INFORMATION

AD RATES

\$2 per column inch
\$22.50 per quarter page
\$45.00 per half page
\$90.00 per page

Half-tones & line art requiring reduction or enlargement: \$4 each. Make-up charges: \$15 per hour for ads not camera-ready. Commercial classifieds: 10¢ a word.

Wading through the candidacies

SAM SMITH

THE MAYORAL RACE: THREE WAY PROTEST

SAM Harris is a bright, imaginative hustler whose ambitions led him to believe he could take on the Chief Hustler and come out ahead. As it turned out, his contributions to the Nixon campaign just about torpedoed his own drive for mayor at the start. The Post, whose attitude towards Harris has verged on the vindictive, assigned one of its top national investigative reporters to ferret out Harris's background. Ron Kessler labored mightily and produced little other than evidence suggesting that Harris is a smart businessman and drives a leased Mercedes. In fact, Kessler's efforts produced such a dry hole that instead of using his notes for a story, they were turned over to DC reporter Jay Matthews who used them in an overview of the Harris candidacy.

Harris has suffered other indignities at the hands of the Post, perhaps because it recognizes Harris's potential of becoming a long-term threat to the Post-Board of Trade-District Building axis. Harris's views are less orthodox liberal than those of Cliff Alexander and Harris owes nothing to either the conservative or the liberal establishment in DC.

Typical of the Post's handling of Harris was the headline over a story about Harris's attack on the city's housing program: "Critic of Mayor on Housing Cites Data From Own Study." That the critic happened to be the mayor's leading challenger was left to the body of the story.

In another instance, the Post used a story about the failure of the home-steading program to get off the ground as a Metro section lead item but hid the fact that Harris had uncovered this to a paragraph on the jump page.

Other Harris news conferences received major play in the Star-News but were downplayed or ignored by the Post.

The Post may have revealed its true feelings in a slip (or was it?) in an editorial following the September primary when it referred to the Democratic nominee for mayor as "Mayor-elect Walter E. Washington."

There is long-range hope for an improvement in the Post's local coverage. Leonard Downie, an able investigative reporter, has become assistant managing editor for metropolitan news which should mean some changes for the better showing up on the metro pages.

Walter Washington has two other challengers who evoke warm feelings. Ray Ellis has attempted to represent the forgotten of the city in his lonely campaign as Statehood candidate for mayor. Symbolic of the problems the Ray Ellis's of Washington face, his major success in breaking into the news came when a Metro construction cover damaged his car as he was driving over it. Ellis was injured but when the police came, they made light of what they obviously thought was just one more young black dude's misfortune. When Ellis complained, and requested that another officer be sent to the scene, he ended up not only in the hospital but in jail for a few hours.

Ellis is the only candidate for mayor who has indicated who he would like to have help him run the government. It's not a bad list: he would name Clifford Alexander city administrator, Del Lewis director of consumer affairs, Martha Swaim head of budget and finance and Helen Mitchell as human resources director. Further Ellis promises to turn back \$15,000 of the mayor's \$40,000 salary. If you want your protest vote against Walter Washington to speak to the ignored and the abused and you wish to reward some basic common sense, vote for Ellis.

Jackson Champion is the Republican candidate, a likeable campaigner who has won media attention only because the Republican Central Committee won't endorse him. When you consider that Champion is in favor of statehood and thinks construction of the subway ought to be hal-

OUR ENDORSEMENTS

☺☺ = VERY GOOD CANDIDATE ☺ = GOOD CANDIDATE
NO SMILES = LESSER OF TWO OR MORE EVILS OR SO-SO CANDIDATE
☒ = GOOD POTENTIAL BUT NOT WELL KNOWN

MAYOR

☒ SAM HARRIS (INDEPENDENT)

CITY COUNCIL CHAIRMAN

☒ ALAN BUDKA (SOCIALIST WORKERS)

CITY COUNCIL AT-LARGE

☺☺ JULIUS HOBSON (STATEHOOD)

☺☺ JOSEPHINE BUTLER (STATEHOOD)

☒☺ MARION BARRY (DEMOCRAT)

☒☺ DOUG MOORE (DEMOCRAT)

WARD ONE COUNCIL

☺☺ RICHARD JONES (INDEPENDENT) OR DAVID CLARKE (DEMOCRAT) ☺☺

WARD TWO COUNCIL

☺ JOHN WILSON (DEMOCRAT)

WARD THREE COUNCIL

POLLY SHACKLETON (DEMOCRAT)

WARD FOUR COUNCIL

☒ ARRINGTON DIXON

WARD FIVE COUNCIL

☺ HENRY ROBINSON (REPUBLICAN)

WARD SIX COUNCIL

NADINE WINTER (DEMOCRAT)

WARD SEVEN COUNCIL

☺ WILLIE HARDY (DEMOCRAT)

WARD EIGHT COUNCIL

NO ONE

SCHOOL BOARD AT-LARGE

☒ ROBERT OWENS OR ELIZABETH KANE ☒

WARD THREE SCHOOL BOARD

☒ ROBERT MCCLURE

WARD SIX SCHOOL BOARD

☒ RICHARD BROWN



REMEMBER!
YOU CAN
VOTE FOR
4 AT-LARGE
CANDIDATES

REMEMBER!
IT'S YOUR
HANDS NOT YOUR
MONEY.

REMEMBER!
BETTER
NOT FORGET

ted at the next convenient place with the resultant savings spent on a more efficient and less costly mass transit system, you can see why the central committee and the media think it best to ignore him. If you wish to give the Republican Party the boo of the month and reward a Republican who is more progressive than the so-called Democratic candidate, vote for Jackson Champion.

But of all the contenders, Harris is the best qualified and offers the strongest center around which to gather the anti-Washington vote. Harris understands the city, how it has been misused and misled, and has some clear ideas of how to change things.

He believes in spending city funds for housing rather than for housing programs. He recognizes that the budgetary excesses of the city have led it to the brink of financial disaster. He appears to appreciate the Board of Trade's role as an overpowerful oligarchy. And though comfortable now, he grew up poor and unlike many black leaders today seems not to have forgotten it.

Being neither as conventional as Alexander nor as conservative as Washington, Harris could become an important new voice in the local political scene. Whatever the risks and whatever his liabilities, Sam Harris is worth encouraging.

THE CHAIR: HOPELESS

HERE is a near hopeless situation. Sterling Tucker, the Republican candi-

date, is one of the major problems facing the new city government but will go into office virtually uncontested. Indicative of the way Sterling approaches life, he had, at last report, spent almost \$50,000 for his superfluous campaign. Even the worst of the southern unbeatables at least have enough dignity not to spend exorbitant unneeded campaign funds. God knows why anyone, even a developer, would bother to give Sterling money in this race, but it smacks more of the purchase of indulgences than of campaign contributions.

The major opponent to Tucker is an independent named James Featherstone. Featherstone has yet to show any real reason to vote for him. On the other hand, the Socialist Workers Party, that group of radical zealots so spied upon and harrassed by the Nixon administration that at least one state granted it an exemption from campaign disclosure laws, has consistently presented its case in DC with care, precision and an exceptional amount of good sense yet to be reflected in any rewards at the polls. The SWP has a bad reputation among many conservatives, liberals and radicals, but my empirical observation of it at work in a number of DC elections has led me to have considerable respect for its members here. Given the alternatives, I'm going to vote for Allan Budka, the SWP candidate, for city council chairman and propose as his slogan: Better a Trot than Rot.

WHILE there are other good candidates running in this race — independents Ron Linton and Charlie Cassell both are tempting choices — Julius Hobson, Josephine Butler, Marion Barry and Doug Moore offer the best prospect of a progressive at-large coalition on the city council.

There are a number of candidates for whom you should not vote; prime among them are Republicans Jerry Moore and Adam Foster and independent Frank Rich. Foster and Moore have been lackluster members of the present council, just waking up in time for the campaign. Moore recently discovered that his mild importunings about minority Metro contracts have been ineffective and so has tried to correct the situation in the closing weeks of the campaign. Not only are his efforts too late and too weak, they miss the point. Metro's major offense against DC is not the lack of minority contracts; that's a piddling issue in comparison with the cost to the city's black and whites of Metro's runaway budgets, ill-conceived schemes, and grossly unfair cost allocations. When Moore was asked at a recent meeting what he was doing about the latter problem, he mentioned in his normal bland fashion that he had missed the last session to discuss deficit allocations because he had been down in Georgia checking out the fireproofing of the Metro cars. In other words, Moore was off on a nice junket when he should have been home helping the District get a fair shake with Metro. This unfortunately, is typical of his approach to transit problems.

As for Rich and Foster, I can think of no possible reason for voting for them, except that Foster favors returnable bottles.

I won't say too much about Hobson and Barry. If I haven't convinced you that they're good people by now, I might as well turn in my mailing permit. Suffice it to say that with Tucker in charge, and a not-too strong ward representation, having Barry and Hobson on the council becomes especially important.

I have respected and liked Doug Moore but have not always trusted him. He is an extraordinarily intelligent person who has done a great deal for the city without getting much thanks. Moore's often isolated position may have tempted him into less than ideal alliances at times, but I suspect that the discovery of a real constituency may take care of that. I'm optimistic about his future in city politics and believe he's worthy of support.

Josephine Butler is the least known of those for whom I'll vote. This is too bad, because she is one of those people who have made the city work while others were holding news conferences or tearing the place apart. She was a founding member of the Adams Morgan Organization and from her experience with Washington's most successful new neighborhood body has gained an experience that makes her more knowledgeable about the problems and potential of neighborhood councils than anyone else running. She was a founding member of the Statehood Party, has served on the Commission on Human Rights, the Mayor's Health Planning Advisory Committee, the Health and Welfare Council, the Council of Churches' education task force, the Coalition for Survival of DC Prisoners and the Morgan Community School Board. An executive board member of Office and Professional Employees Union Local #2, Jo now works as a health educator for the DC Lung Association. She has been at the bottom as well as at the top, having worked in a laundry, as a clerk, a waitress and a secretary. Besides her emphasis on statehood and neighborhood government, and beside the notable fact that she is the only major party candidate at-large who is a woman, Butler has a number of views that recommend her:

- She wants to eliminate the sales tax on food, clothing and medicine.
- She wants guaranteed work for workers and guaranteed income for those who cannot work. She supports neighborhood co-ops, the rights of vendors and small businesses, and full enforcement of the federal Occupational Safety and Health Law.
- She wants permanent rent controls,

some predictions

WITHOUT aid of computer, polls or other paraphernalia, the Gazette last June predicted the outcome of nine races in the September primary. We called five of them right (Washington, Barry, Wilson, Shackleton and Hardy), bombed out on two (Winter and Clarke), predicted that Del Lewis would come in second when he came in third, and mispredicted the race in Anacostia, but since winner James Coates hadn't entered the race at the time we made our fearless forecast we decline to take full blame for that one. We also considered the races in Ward Four and Five too close to call, which as it turned out, was a pretty good guess. One race (Tucker) was uncontested.

In short, we did well enough to keep on predicting and poor enough to forewarn our readers that our forecasts are not totally accurate. But then, whose are? Besides ours are 100% natural — no scientific ingredients added.

So with that caveat, here is our guess for November:

FOR MAYOR: Walter Washington will win, obviously, but by how much? We guess between 60-70% with Sam Harris and Jackson Champion between 10 and 20% and Ray Ellis getting around 5%. If Harris spends a lot of money in the last week and if the media stops ignoring him, he could break into the 25% range.

FOR CITY COUNCIL CHAIRMAN: With even less opposition than the mayor, Sterling Tucker should not have much trouble pulling in about 70% of the vote. If he gets much less it's an indication that he hasn't fooled as many people as he and we thought.

FOR DELEGATE: Walter Fauntroy will go back to his sinecure with about 60 to 70% of the vote. Banks will take 25-35% and Wood will get what's left over.

FOR CITY COUNCIL AT-LARGE: With name recognition so important in the at-large race and everybody having four votes, we predict that either Marion Barry or Julius Hobson will

come in first, followed by Doug Moore and Jerry Moore.

WARD ONE: David Clarke faces a significant challenge from Dick Jones, but Clarke will probably come out on top.

WARD TWO: John Wilson should have no trouble here.

WARD THREE: A few months ago, we would have given it to Abe Rosenfield, but the money, the workers and the passion seem to be with the Shackleton folks. The defection of Republicans this year and the fact that even this allegedly conservative ward gave 49% of its vote to McGovern encourages us to pick Shackleton by a narrow margin over the Woodley wizard.

WARD FOUR: Arrington Dixon

WARD FIVE: Henry Robinson faces the election with the liability of being a registered Republican. But the Democrats are badly split. With Lillian Huff running a write-in campaign, the losers in the Democratic primary still mad and Robinson a familiar name, we'll bet on Robinson over Spaulding.

WARD SIX: Nadine Winter should have no trouble keeping Republican Gregory New down.

WARD SEVEN: Willie Hardy walks the last mile to the City Council chambers.

WARD EIGHT: James Coates with no opposition.

SCHOOL BOARD AT LARGE: Edward Hancock stands a chance as do Claude Lumpkins and Robert Owens. Beyond that we'll chicken out on this one.

WARD SIX: Dick Brown, who declined to help Nadine Winter in the September race, would be a likely candidate for a purge. But Brown has a lot of friends in the ward including people who support Winter. So we'll bet he makes it.

WARD THREE: Carol Schwartz is spending more money, but Robert McClure has important support. We suspect in this case money will win, especially with potential McClure supporters deep into other campaigns.

community ownership of land with use patterns decided by neighborhood people.

- She would prohibit the tearing down of usable housing and have community control over repairs, function and occupancy.

- She wants better tax-supported health care, day care facilities funded through public education monies, community health organizations and community group health insurance.

- She wants elected judges and the repeal of laws against victimless crime.

- She wants an elected Metro board.

THE DELEGATE RACE

ONE of the more pleasant surprises of the campaign has been the New Jim Banks. I had long assumed that Banks was a bad influence on Walter Washington. Now I'm beginning to wonder whether it might not have been the other way around. Banks's criticisms of the community development corporation, for example were happy sounds.

But salvation does not come so quick nor so cheap and the best challenger to incumbent Walter Fauntroy remains Anton Wood. Wood has been fighting the development corporation and other planning atrocities (the Pennsylvania Avenue Plan, Streets for the People, the visitor's center, the convention center) right along. Further, since one of the major reasons for having anyone in Congress is to help get us more people in Congress, the delegate should be a strong statehood supporter. Wood fills the bill.

THE WARD COUNCIL RACES

WARD One has the unique problem of being presented with two good candidates. Dick Jones, one of the few people in the city who seems to care about Upper 14th Street, has been a steady and strong

warrior on behalf of DC's forgotten. David Clarke, a lawyer who is both bright and right, would make an excellent council member as well.

Jones's perspective and constituency is different than that of almost any other possible council member. The problem is that the same could be said of Clarke: one candidate a progressive black representing the ignored core, the other a progressive white offering the only chance for whites to be represented on the council by someone more enlightened than Polly Shackleton or Abe Rosenfield. It's not an easy choice.

After I engaged in some mild criticism of Polly Shackleton prior to the primary, she berated me at some length one morning. Polly couldn't understand how the Gazette could have said such nice things about her when she left the city council some years ago and now was not supporting her. What's the difference, she seemed to be asking. Later, it occurred to me that the problem is that there hasn't been enough difference. In the intervening years it does not seem that Polly Shackleton's vision of the city has changed much, even though the city and many people's approach to it has. This is not the 1960's and Lyndon Johnson liberalism just isn't enough any more. For me, the intervening years, among other things, have led me away from an awful lot of assumptions I once either accepted or failed to challenge — especially in the fields of housing, planning, taxation, self-government and mass transit. On a number of key points — for example, statehood and Metro, my views are simply quite different than hers.

Abe Rosenfield certainly offers no alternative, although it should be pointed out that he is not the menace that liberals like to claim. Even Marion Barry admits Rosenfield supported him most of the time on the school board (Abe

also supported Anita Allen most of the time and will probably be as dutiful towards Sterling Tucker) and while he is justifiably disliked by farmworker supporters for his anti-union efforts he is also the target of some of the ward's most reactionary residents who blame him for bringing a swimming pool (and you know what that means) to Wilson High School.

I don't mean to defend Rosenfield, but only to suggest that his obvious limitations and defects are not depressing enough to drive one automatically into the arms of Polly Shackleton. One of the reasons there are so many limpid liberals on Capitol Hill and elsewhere in this country is because liberals have traditionally demanded little more of their candidates than that they be moderately brighter and slightly more enlightened than their opponents. By convincing themselves that the other side has nominated an idiot and/or a fascist, it becomes easy for them to vote for a moron and/or a crypto-monar-

chist, or to go absolutely batty over an intelligent Great Society matron like, say Polly Shackleton.

The one candidate in the Ward Three who has made good sense is Carleen Joyce. But she's running a casual write-in campaign that seems pro forma at best. Therefore, it seems to me, the race in Ward Three makes an extremely compelling argument for voter apathy, as do the races in wards Four, Six and Eight. Nonetheless, Polly and Nadine Winter (Ward Six) will vote right often enough to make them important to the creation of a progressive coalition.

Up in Ward Five, there's Henry Robinson. And while Doc Robinson is no more God's gift to DC than Polly or Abe, there is a substantial difference between him and his opposition. In the arid land of the District Building's fifth floor, Robinson has managed to get a few things growing. He and Tedson Meyers are the only members of the current council with redeeming social value and given the sad nature of Robinson's opposition, his con-

scientious effort, his willingness to detach himself from some of the idiocies of his colleagues and his general independence, the new city council could use Doc Robinson.

Finally, in Ward Two and Seven, it is almost certain that John Wilson will win Ward Two and Willie Hardy will take Ward Seven. And that should be a good thing.

THE SCHOOL BOARD

Most of those running in the school board race are unknown quantities, but based on the limited information I've been able to garner, I like Robert Owens and Elizabeth Kane in the at-large race, Richard Brown in Ward Six and Robert McClure.

important d.c. reading

THE GAZETTE GUIDE: We have published our fourth annual Gazette Guide to the city and this one is better than ever. Said the Washington Post of one of our earlier guides: "One scan proves its worth." Now, on top of the traditional listing of local organizations and media, we've added a general information section including basic census data, information on race, housing and taxes; a bibliography of books about DC; results of past elections; and maps of ward boundaries, taxi zones, zip code areas, service areas, and the racial and political composition of the city. No wonder a local utility ordered 18 copies the day after this issue came out. A local law school bought 250 copies. A college professor got 70 for his students. Don't you think you need the Gazette Guide, too?

GAZETTE GUIDE: \$2 each

THE NATIONAL ACTION GUIDE: Our local guide has proved so popular that we decided to put out a national one, too. Our National Action Guide includes a list of national action organizations and alternative media. Anyone working for change in this country will find a copy useful.

NATIONAL ACTION GUIDE: \$1 each

THE DC GAZETTE: For five years now, the DC Gazette has been the entertaining and fearless voice of alternative journalism in the city. Its coverage of local politics has made it must reading for local activists. It played a major role in exposing, and ultimately defeating, the Eisenhower Convention Center scheme. It has been the leading journalistic voice against freeways, the mismanagement of Metro and land-grabbing developers. It introduced the idea of bikeways and the idea of statehood. It revealed the gross inequities in the local property tax system. More and more, the Gazette has become known as the place where good ideas begin. . . . The Gazette also covers the arts each month with some of the best criticism you'll find in town. In fact, our critics have been so good, that the larger publications keep stealing them. . . . Finally, the Gazette also presents first-rate national news of the sort you won't find elsewhere, such as pieces revealing early the CIA involvement in the Chilean takeover and the drug trade in SE Asia. . . . The Gazette also publishes updates to its annual guides that you can clip and insert in your copy of the guides.

DC GAZETTE: \$6 a year

CAPTIVE CAPITAL: COLONIAL LIFE IN MODERN WASHINGTON: Here's what people have said about Gazette editor Sam Smith's new book on local Washington: **CAPTIVE CAPITAL: COLONIAL LIFE IN MODERN WASHINGTON:** "Could be an excellent gift for any friend just moving to town. Or for any friend who has managed to life here for sometime without learning anything about Washington. . . . Sam Smith's is one of the few efforts I have seen that manages to deal with black people and white people without insulting either." — WILLIAM RASPBERRY, WASHINGTON POST. "It is absolutely 'must' reading for all who are interested in this city's history, its political or private life." — JAMES TINNEY, WASHINGTON AFRO-AMERICAN. "If you want an entertaining, very informative, intimate and above all, accurate account of what makes DC tick, who pulls its municipal strings and how, get a copy of Sam Smith's book, 'Captive Capital.'" — CHUCK STONE, NATIONALLY SYNDICATED COLUMNIST. "Smith's book is a joy to read." — CHICAGO TRIBUNE. Find out for yourself why people are reading CAPTIVE CAPITAL, a unique book about your city published by Indiana University Press.

CAPTIVE CAPITAL: \$8.93

WHAT IF?: A delightful, educational, ecology-minded coloring book by local artist and printmaker Di Stovall. A perfect present for your child.

WHAT IF?: \$1.58 each

ORDER NOW!

DC GAZETTE, 109 8th St. NE
Washington DC 20002

Please send me the following items. I enclose check or money order in the proper amount. (Ten percent off on orders of \$10 or more.)

- ☐ copies of the Gazette Guide to Washington at \$2 each
- ☐ copies of the National Action Guide at \$1 each
- ☐ copies of Captive Capital at \$8.93 each (includes 43¢ DC tax)
- ☐ copies of WHAT IF? coloring book at \$1.58 each (includes 8¢ tax)
- ☐ A one year subscription to the DC Gazette at \$6 a year.

NAME _____

ADDRESS _____

ZIP _____

UPPER NE HITS GPO PLANS

WITH typical government arrogance the Government Printing Office is pressing to build a huge new plant near the Rhode Island Avenue Metro stop, ignoring neighborhood concerns about the project. The Upper Northeast Coordinating Council has called for a halt on this project (and other development) until a comprehensive plan for the Upper NE is approved. They also charge the GPO with having made misleading statements about the extent of its consultation with the community (it's been virtually nonexistent). Residents of the area are bothered by the planned intrusion of 7500 workers on three shifts, an 1800-car parking lot and an increase in tractor-trailers on local streets. One alternative suggestion is to relocate the GPO at the Navy Yard.

Classifieds

FREE ADS!

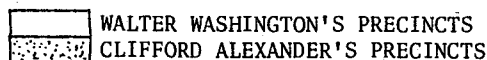
Starting with the next issue, the DC Gazette will once again offer free ads to its subscribers. Ads must be 15 words or less and mailed to the Gazette, 109 8th St. NE, DC 20002 prior to the third Tuesday of the month. No phone calls. Commercial and non-subscriber ad rate remains the same: 10¢ a word payable in advance.

I WOULD LIKE SOMEONE to write to me who is thoughtful, realistic and receptive. Someone who doesn't have any silly hang-ups, such as racial. I am 24, Black and serious-minded & receptive. Please give me a few moments of your time. Freddy Rembert; Box 69, London, Ohio 43140

LIVE IN A HOUSE? Someday you'll go away and need a house-sitter. Writer, 35, located at Library of Congress until September '75 will care for house & pets. Weekend or longer. Call Mark at 483-6754.

MOVING, HAULING. Arlene & Steve's A & S Trucking. One to 1,000 cubic feet. 797-8805.

LEGISLATIVE REPRESENTATIVE. Salary \$6000-6500. Lobbying, writing, setting up conferences etc. Experience in movement work helpful, writing and good organizational ability important. Available 2nd week in November. 546-8644, Womens International League for Peace and Freedom.



Numbers indicate precincts where the candidates scored significantly higher than their citywide average - by the number of percentage points listed.

THE MAYORAL RACE

WARD	ONE	TWO	THREE	FOUR	FIVE	SIX	SEVEN	EIGHT
WASHINGTON	5,109 56%	4,519 51%	6,977 54%	10,058 55%	8,072 58%	5,242 52%	7,627 57%	3,142 47%
ALEXANDER	4,059 44%	4,287 49%	5,881 46%	8,197 45%	5,915 42%	4,793 48%	5,787 43%	3,476 52%

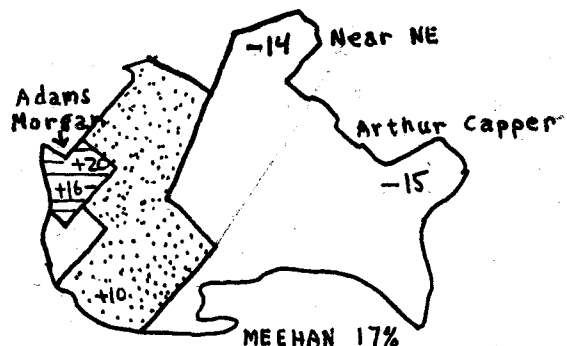
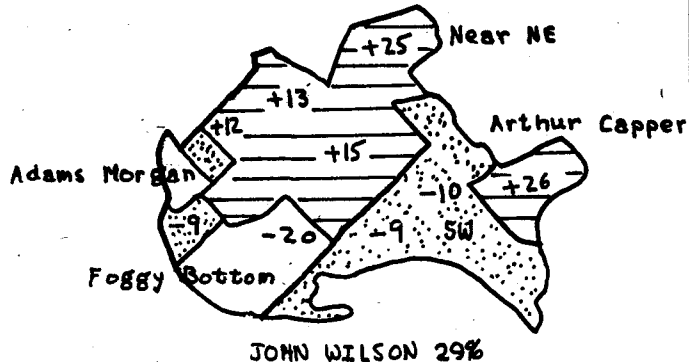
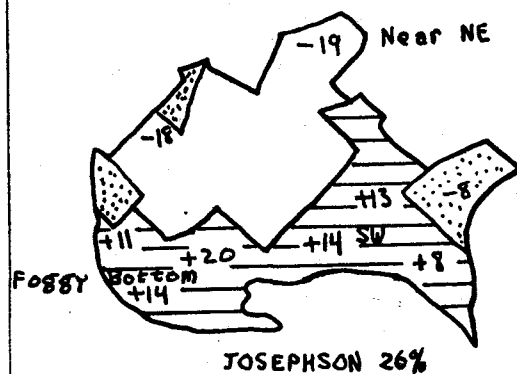
CITYWIDE TOTAL: Washington: 50,746 (54%) Alexander: 42,395 (46%)

Alexander took most of the traditionally most liberal precincts in the city, with the exception of Rock Creek Gardens, Brookland, and portions of Mt. Pleasant, Near and Far NE and Far SE. The only traditionally conservative precinct that Alexander took was the McLean Gardens precinct, where residents are plenty mad at the city for its role in the development plans there. Alexander drew 20 points higher there than citywide as he did in precinct 89 on Capitol Hill. Only in Far SE, did Walter Washington fail to develop significant strength, although his totals in Ward 4 and 5 were not as high as one might expect.



WARD TWO

DEMOCRATIC PRIMARY - CITY COUNCIL WARD SEAT:
John Wilson, 2,362 (29%); Diana Josephson, 2,072
(26%), Susan Meehan, 1,341 (17%); Richard West-
brook, 653 (8%). Field of ten.

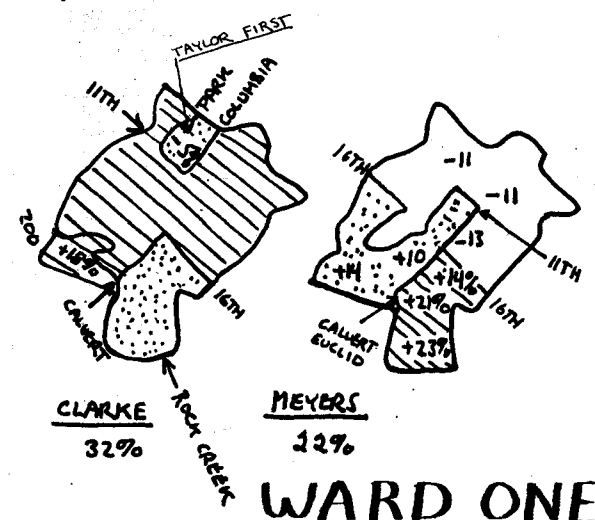
The three top candidates identified markedly different constituencies in this varied ward. John Wilson pulled extremely well in heavily black precincts such as the Near NE and Near SE eastern extensions of the ward. Diana Josephson relied on Foggy Bottom, Southwest and Capitol Hill for her votes, while third placed Susan Meehan did best in Adams Morgan.



WARD KEY

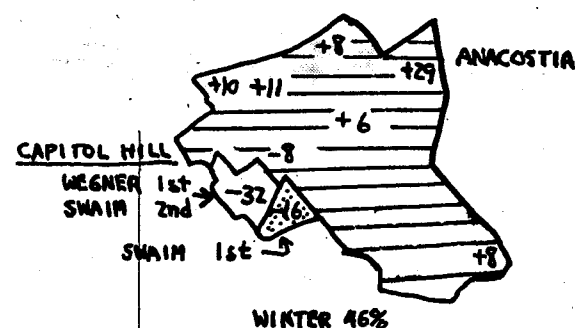
	CANDIDATE CAME IN FIRST
	CANDIDATE CAME IN SECOND

Unless otherwise noted, the key above applies to all the ward maps. Numbers indicate percentage point difference in specific precincts over or under candidate's ward average.



DEMOCRATIC PRIMARY, CITY COUNCIL WARD SEAT:
Devid Clarke, 2,675 (32%); Tedson Meyers,
1,884 (22%); Durwoód Taylor, 1,262 (15%);
Conrad Smith, 920 (11%).

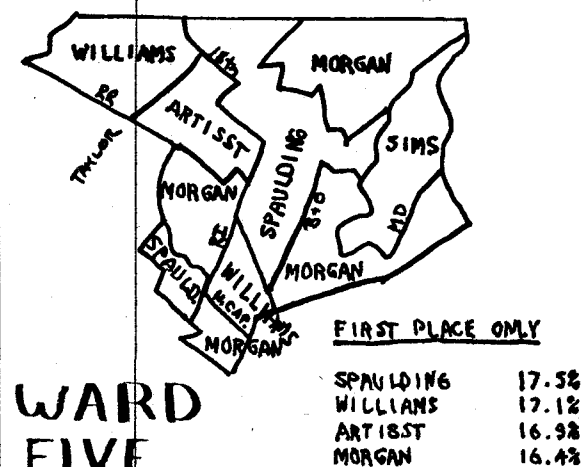
Tedson Meyers, who many expected to win, only managed to take precincts west of 16th Street and south of Calvert St. David Clarke's strength was fairly evenly spread throughout the rest of the ward although he took the precinct south of the Zoo by 18 points more than his average and lost an upper 14th Street precinct to Durwood Taylor.



WARD SIX

DEMOCRATIC PRIMARY - WARD COUNCIL SEAT
Nadine Winter, 4,306 (47%); Martha Swaim,
2,402 (26%); Norma Wegner, 1,108 (12%);
John Anthony, 506 (5%). Field of nine.

Winter ran away with it, failing to take just two precincts on Capitol Hill, one of which (89) went to Norma Wegner and the other (90) to Martha Swain.



DEMOCRATIC PRIMARY - WARD COUNCIL SEAT:
William Spaulding, 2,204 (17.5%); Lea-
ford Williams, 2,163 (17.1%); Robert Ar-
tist, 2,127 (16.9%); Juanita Morgan,
2,068 (16.4%). Field of nine.

It was what is known as a close race. We have only shown the first place winners of precincts.

MORE MAPS ON PAGE 23

washington review

VOL. I NR. 6

NOVEMBER 1974

35¢



Photograph by Ansel Adams, SELF-PORTRAIT, MONUMENT VALLEY, UTAH, 1958

(Return postage guaranteed. DC Gazette, 109 8th St. NE, DC 20002)

DRAMA

BACK ALLEY THEATRE: THE WASHER WOMAN: THE CYCLE by Bruce Serlen
Two views: Jean Lewton and Elizabeth Brunazzi

BACK Alley Theatre, located in the basement of a building at 14th and Kennedy Streets NW has begun the most ambitious season in its eight year history. Working in their cramped, low-ceilinged space cut up by four supporting square pillars, Back Alley plans three major six-week runs and six two-weeks runs so that they can present as many new works as possible. In addition they will bring several New York off-off Broadway groups to their theatre.

For the first time Back Alley is running a season ticket subscription drive to finance the season. In the past foundation support and government endowments have enabled the non-profit group to break about even; but this year production costs have increased to the point where ticket sales at the door are not sufficient. Naomi Eftis, producing director, estimates that Back Alley needs around \$30,000 to complete this year.

Started eight years ago by Eftis, Back Alley has grown from a Capitol Hill amateur neighborhood vehicle to professional non-profit status. Although not Equity, Back Alley pays its staff and runs a number of acting classes, including a theatre training program for children.

In the course of its expansion, Back Alley and Ms. Eftis have never lost sight of their neighborhood commitment. Unlike the Washington Theatre Club, Arena Stage or the DC Black Repertory Theatre, Back Alley has maintained its smallness and its commitment to non-exclusivity. Rather than mounting large building drives, Back Alley has concentrated its energies on bringing the Washington community a series of dramatic firsts: theatrical ideas later used by other theatre groups. Among these were the first productions in Washington with non-racial casting, homosexual theatre, feminist theatre and the device of post-performance discussions. In addition Back Alley pioneered the bi-lingual "Teatro Doble" - a program for children which teaches both Spanish and English through dramatization of fables. Under a contract with the National Park Service, Back Alley will also present four of their comedies to junior and senior high students.

All of the nine plays for this season are premieres and include a new adaptation of Richard Wright's *Native Son* by Washingtonian Douglas Johnson who is also Back Alley's resident director. *Native Son* will be the first of the major productions and will run from November 6 to December 22. A new play by Thomas Terefenko, *The New Man*, a satire, runs through November 3. For information, tickets or season subscriptions write Back Alley Theatre, 1365 Kennedy Street, NW, DC 20011 or phone 723-2040.

THE Washer Women: The Cycle is set in an unattended laundromat monitored by a T.V. camera. Into this deserted New York washer-terea come three people: Marian, a young professor's wife played by Mary Matthews; Estelle, a working-class domineering mother played by Diane Cord; and her emotionally disturbed son, Paul enacted by Gary Lee Hubler. Timed to the cycles of the washing machine, the play illustrates the disjointedness of communication among people in a technological society.

Within each scene there is a beginning, middle and end which coincides with the wash, rinse and spin dry of the machines. Overall, each separate scene equates in dramatic tension with the three cycles.

In the first scene the characters are introduced, the tension provided by the ominous strength of the mother and her domination of both Marion and Paul. The second scene culminates in the strangling death of Marion by Paul; and the third scene is a relatively passive one, further exploring the relationship between mother and son.

Playwright Serlen carries the washing machine symbolism even further: The three characters each function are their own cycle, which do not coincide. They do not talk with

each other, but rather at each other. There is a short pause as the machine changes cycle, during which they briefly communicate and action occurs: Marion realizing the mother is threatening her, the death of Marion, the momentary awareness by Paul of his mother's stranglehold over him. But primarily the play is a series of monologues, the most effective being those of the mother.

The insufficiency of the production lies not in the acting which goes from a veritable tour de force by Diane Cord as the mother, to a telling portrayal of the young professional wife by Mary Matthews, to the almost realized performance of the disturbed son by Gary Lee Hubler. Nor is the set or sound at fault, both making optimum use of Back Alley's limited facilities. Rather the problem is with the play itself. Although Serlen has a good ear for speech, the symbolism and the melodrama overwhelm the thesis of the play, which is reminiscent of some early one acts by Sorkin or Elmer Rice with a bit of Pinter and Albee thrown in for good measure. Although dedicated to Flannery O'Connor, it lacks both her masterful handling of the grotesque and the little twist at the end which raises her seemingly familiar characters to the realm of some Dantesque universe.

Yet, there is enough material in this play to bode well for the New Play Series. Eugene O'Neill, Albee, Rice, Tennessee Williams and Sorkin all wrote some less than masterful plays; but in the process their strength as dramatists grew. Serlen has the talent and I hope he will keep writing. —Lewton



GARY LEE HUBLER and DIANE CORD as Paul and Estelle in B.A.T.'s *WASHER WOMEN: THE CYCLE*. Photo by Valentine

IN Bruce Serlen's 3-act drama *The Washer Woman: The Cycle*, played at Back Alley through October 20, a laundromat in Manhattan becomes a dramatic and symbolic space where we witness the vicious "cycle" in which three people are locked, as surely as the clothes they wash are locked behind the glass doors of the machines around them. The action of the machine is violent, repetitive, absurd, "crazy," as is the encounter between Estelle, the washer woman, the Brooklyn "Mom," her son Paul whom she treks weekly to Manhattan to visit, and Marion, the former editor, the professor's wife, the self-possessed, "superior," resident of Manhattan.

Estelle, whose name and aggressiveness recall another character in another three-character play, Sartre's *No Exit*, is a peculiarly American dream: aware of her own vulgarity, ferociously desiring a dignity and self-esteem that will always elude her, she recites the middle-class virtues of cleanliness, honesty and respectability like a litany. Both she and Paul are obsessively preoccupied with the machines, with getting things "clean," precisely because a sense of personal dignity, for which the activity of washing is both a symbol and a grotesque substitute, is beyond their grasp. And when Marion refuses to chat with Estelle (in Brooklyn one "chats" in the laundromat), these virtues become a weapon, a vehicle for the frustration, need to place blame, the barely suppressed violence that is Estelle's poison.

In the excellently structured first act, the antagonism between Marion and Estelle

builds, Estelle becomes increasingly menacing, and it is only through Paul's intervention that Marion is able to flee the laundromat, sputtering that Estelle is crazy, should be locked up, etc. Estelle is locked up, socially and psychologically, and her craziness, Serlen seems to say, is as American as apple pie - or washing machines.

But Marion is locked in too, locked in by a smugness, a sense of security at being upper or professional class, at being a resident of Manhattan. Unlike Estelle's Brooklyn laundromat, this one is equipped with a security device, an electric eye which Marion confidently tells Estelle will protect her when she is there alone.

In the second act, however, both the electric eye and Marion prove to be blind to the real pathology of Estelle and Paul. Mistaking Paul for nothing more than a well-meaning dimwit, thinking he can be saved if only removed from his "environment," i.e. his mother, failing to recognize the savage frustration and potential for violence that Paul shares with Estelle, Marion attempts to convert Paul to her version of uprightness and respectability. She dies at his hand, his "synthetic" windbreaker wrapped around her neck, looking very much like limp, inter twining laundry when it comes out of the washer, "cycled" by a social pathology whose larger origins she has ignored and which she has been helpless to escape.

The third act, the third week, the third visit to the laundromat, is a denouement in which Estelle emerges more fully as "Mom," sentimentality clinging to this preordained role as to the only shred of personal dignity that she possesses, while Paul reenacts, mimes his murder of Marion, apparently not his first homicide. When at the end of the play Paul says to Estelle "It's chicken and ribs for us, Mom," one feels that a cycle has ended (Paul has again finished washing his jacket) that will simply begin again tomorrow and tomorrow and tomorrow.

This is a disturbing, a no-exit play. But as such it is also a specific portrayal of what must be remedied in the urban setting. At the same time Serlen escapes the temptation of casting troubled individuals in a melodramatic or pathetic light. It is not even certain that he asks compassion for his characters. He asks rather that we encounter, examine, understand their psychology. The tone of the play is tough, biting, ironic. Serlen's often skillful use of dramatic tension, one of his strengths as a playwright, creates a heightened, a subtly surreal atmosphere that effectively supports and expresses the obsessional psychology of the characters.

As a technical vehicle the play, directed by Rebeca Sonia Castel, is uneven: the dialogue, rhythm, and level of dramatic tension are much more successful in the first act than in the succeeding two, and the resulting imbalance gives the impression that Serlen has pulled all the stops at the beginning of the play but is unable to maintain the volume throughout; as a character Estelle so overshadows the other two that Paul and Marion, played by Gary Lee Hubler and Mary Matthews, seem unnecessarily thin as dramatic presences, although this may be in part due to a superior acting job by Diane Cord as Estelle.

As a whole, *The Washer Woman: The Cycle* represents highly worthwhile dramatic experience by a gifted new playwright. —Brunazzi

washington review

MANAGING EDITOR: Jean Lewton
EDITORIAL COMMITTEE: Andrea O. Dean,
Gordon Fletcher, Richard King

The Washington Review is published monthly except during the summer. A year's subscription is \$4. Or you can subscribe to the DC Gazette at \$6 a year and get the Review free. Deadline for articles is the second Tuesday of the month. Please include a stamped, return address envelope if you wish manuscripts or photos returned.

ADDRESS ALL CORRESPONDENCE TO:
Washington Review, 109 8th St. NE,
DC 20002. 543-5850.

The photography of Ansel Adams

CLARISSA WITTENBERG



"Golden Gate Before the Bridge, San Francisco, 1932" by ANSEL ADAMS

ANSEL Adams, a major American artist, is a rare combination of master technician and poet. His images of the American West, the Sierra Nevadas, of Yosemite's mighty Half Dome, of white birches against deep backgrounds have helped to form our most basic concept of our country. His work appears deceptively simple and direct, an illusion he strives for, calling it "straight photography." The intensity of his photographs, their precision, their beauty and their impact attest to the presence of a personal vision. Adams sees a camera as "an instrument of love and revelation" and he uses his technical mastery to further enhance and refine the image seen in his camera's eye. His keen ability to find a scene, his rare eye for composition and his unusual technical skill are all masterful.

As Adams refines his image, he enriches it by waiting for the perfect moment at dawn when the light and shadows are right, when there is no wind, no distracting human beings. His sharp focus and his great depth of field produce timeless photographs of abundant and amazing detail; the men and women in them are god-like. Rarely do the ordinary qualities of everyday life enter into his photography. His is a search for perfection. His choice of scenes is "Big country — space for the heart and imagination." A life-long conservationist, he shows us the beauty rather than the desecration; an important member of the Sierra Club, he has become a great landscapist.

Although his images are often heroic and his work is stamped with "Made in America," his underlying philosophy seems more in keeping with that of the Orient, particularly with that of the artist-philosophers of China. There is strong evidence of his concern for and his ability to capture the "inner essence," the restraint, the economy of composition, and the respect for nature and its significance to man characteristic of

some Eastern artists. Ancient Chinese painters felt that color "blinded the eye" and Adams has made a complete palette of the shades from black to white. His ability to contemplate and be patient — waiting for a perfect moment — are also reminiscent of the East and atypical in the West.

He has said that "Twelve photographs that matter in a year is a good crop for any photographer." Furthermore he retains his earlier work and shows photographs from the 30's along with those of the 60's and 70's. We can see that time has passed between the photographs taken of the same subject by an occasional "improvement" made by man. His scene of the Golden Gate before the bridge is an example. Adams grew up in the San Francisco area and has made a powerful statement with this single photograph. Very few photographers have twelve photos that matter in a year. Still fewer achieve the lasting significance found in Adams' work.

As a young man Ansel Adams studied music and prepared to become a concert pianist. He developed habits of concentration and the discipline to practice long hours that he then brought to his photographic work. A visit to Yosemite planted the seeds of a love that was to compete with music; he began to study photography and to work during vacations for the Sierra Club.

In 1923 he made his first important photograph, Banner Peak and Thousand Island Lake, but it was not until about 1927 that he made photography his career. In 1928 he married Virginia Best, and one year later he went to Santa Fe and Taos, the sites of many of his most dramatic photographs. There he met the painters John Marin and Georgia O'Keeffe. His long relationship with Paul Strand, a master photographer, also began there. In 1932 he and Edward Weston, Willard Van Dyke, Imogene Cunningham, Sonia Noskowiak and Henry Swift, founded "Group f/64." The name

referred to the smallest aperture setting on most cameras, a mere pinhole that allows the maximum clarity of focus and gives the sharp, fine detail so characteristic of Adams' work. During this period, his work shows a development towards realism; and a turning away from pretty pictures, doubtless due to such harsh realities as the world wars and economic upheaval. It is significant that Adams, while reaching for truth, never abandoned his search for the beautiful, nor let it become trivial.

Adams' prominent place in the American arts is explained in part by his influence and interreaction with other artists. In 1933 he met Alfred Stieglitz, the founder of "An American Place," a gallery whose avant-garde shows of cubism and African art were to influence many and enrich American art. Adams also began his own gallery and is one of the few photographers who has sustained himself financially without doing commercial photography. In fact he is often accused of being uninvolved in and untouched by the realities of life, an unfair criticism. Adams conserved his strength and energy and concentrated it.

In 1943 he started an uncharacteristic and controversial task. He began a photo-essay on the internment of Japanese Americans at Manzanar Relocation Center in California. He carefully documented the lives, aspirations, daily routines, and ambivalence of these people toward their adopted country and their ancestral country. The book, Born Free and Equal, is still interesting to read and stark in its impact. These men, women and children, interned "without charges or hearings" are shown in poses atypical for Adams. His subject overwhelms his art and the photography suffers somewhat, but it remains strong. He quotes the project director, Mr. Merritt, "I have not said that the evacuation was JUST, but that it was JUSTIFIED." The weak rationalizations, "it was for their

own protection" have a contemporary ring. Even in this document of social protest, Adams' concern for the land, for a once fruitful apple orchard now bled of water by the City of Los Angeles is present. He states about Manzanar, "The dust is the most permanent part of the town."

Adams presents a picture of man as an intelligent observant being, as a constructive and creative presence rather than a destructive one. He views man as touching but lightly upon the earth. Ansel Adams' self portrait, a shadow on a strongly veined rock in Monument, Utah, captures this feeling. A modest visual impression, it provides recognition that in the final analysis we all leave no more impact than a shadow on the rock, except for our art.

This year a major one-man show of Ansel Adams' work was held at the Metropolitan Museum in New York, featuring enlargements made by Adams himself, his original polaroid photographs, and his classic and dramatic images. It was a great success. This show is now traveling, and will be at the Corcoran from November 16 through December 22. It will include over 150 photographs. A companion show of his photographs will be held at the Lunn Gallery for the same period.

MUSIC

OLD RAGS, New Sunshine Jazz Band
(Flying Dutchman BDL1-0549)
Reviewed by Sam Smith

AS the penultimate predecessor (to borrow S. Dillion Ripley's elegant phrase) of the present drummer in the New Sunshine Jazz Band; I guess I shouldn't be reviewing this record. But since it was the exigencies of putting out this paper that led to my leaving the group some years ago, and since one of its members drew some cartoons for us along the way, the NSJB and the Gazette are already in such an interest-conflictful relationship that a little added flackery shouldn't make much difference.

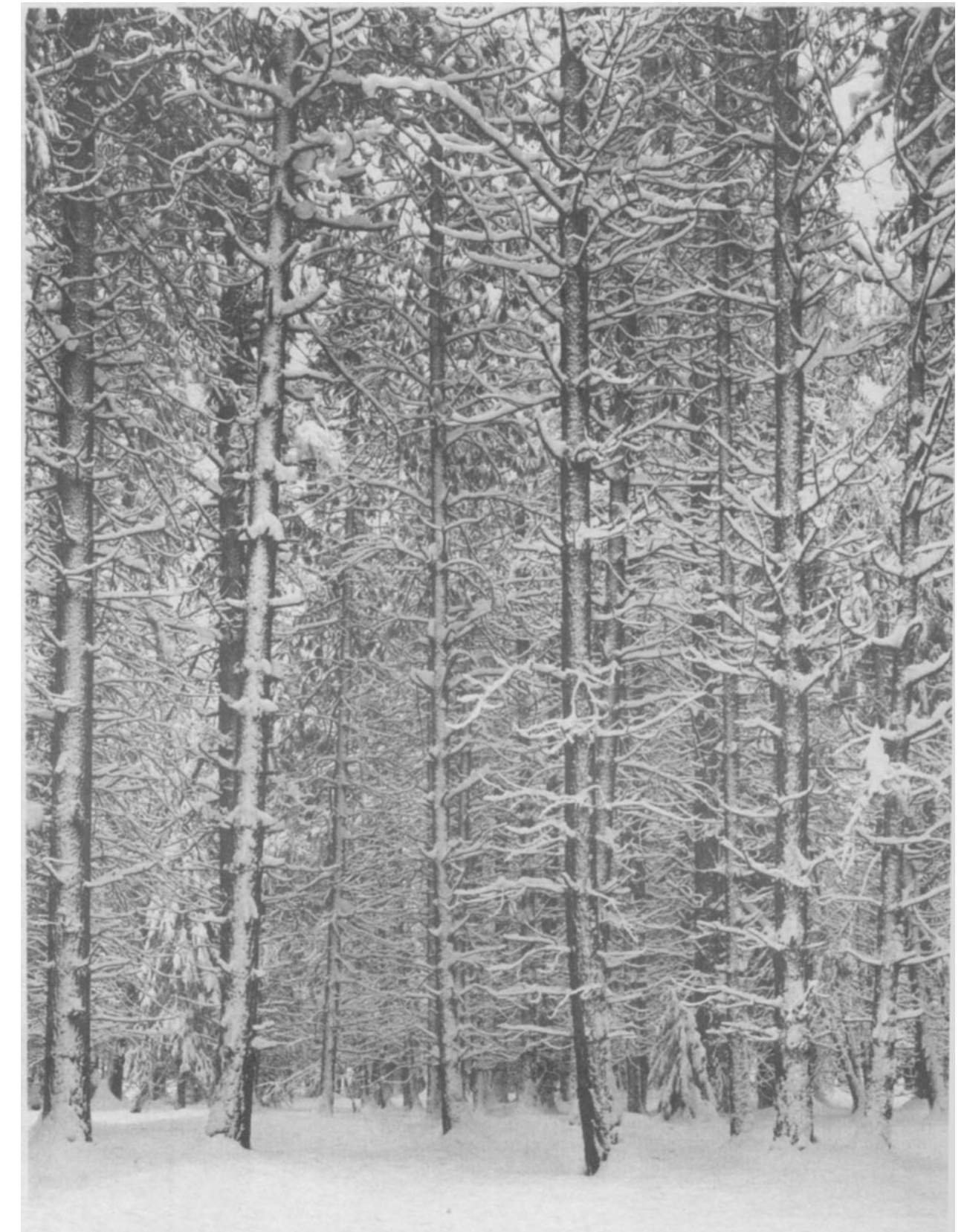
Anyway, they don't need the puff. The record is rightfully selling very well and has received laudatory reviews from the Star-News to Variety. What is worth noting, however, is that not only is the record good, but it is important. Not too long ago, about the time that the synthetic, synthesized, decibal-dropsied sounds of the sixties were grasping for first rights over the next decade, someone remembered that there had been another Joplin once before, name of Scott. The result was a nearly phenomenal lurch away from the precipice of music toward gentler, less political and egocentric slopes of sound.

Having found the outer limits of music a nice place only for visitation, many eagerly leaped to something they could live with. That in part is what the Joplin and rag revival is all about - not know-nothingness, counter-revolution, or a pendulum swinging, but rather a reclaiming of a major role in

popular music for disciplined beauty. No, not a pendulum swinging; the rag is as far removed in time and concept from terminal rock as is conceivable and its rediscovery

PRE-RECORDED CASSETTES and Classical
Sounds
Reviewed by Edward Merritt

ONE of the most interesting developments in music in recent times is the emergence of the pre-recorded cassettes. Although the giants of the recording industry had all been involved with the production of reel-to-reel tapes for many years, it became apparent that the reel-to-reel releases were a product whose time would never come. The whole business of dealing with tape decks - the threading of the tape into the machine, the constant possibility of spillage, the



"Pine Forest in Snow, Yosemite National Park, Ca. 1933" by Ansel Adams.
Portfolio Three, The Sierra Club

may open a period in which popular music will no longer be treated with the transience of a daily newspaper but as a never empty warehouse to be drawn from at will.

If we are about to rediscover our musical past, there's no better place to begin than at the beginning. Fortunately, Tony Hagert, trumpet player, archivist, and guiding aesthetic spirit of the NSJB, has been there for some time. The fascinating lengthy notes for this album by Nat Hentoff are based largely on Tony's research. Hagert is the sort of person who will trouble himself to find out why Jelly Roll Morton named a piece "Frog-I-More Rag" in 1918 and come up with a plausible answer. (He surmises it was named after a piano player named Benson "Froggie" More who had a number with a progression similar to that in the rag. Chivalry had not yet disappeared from the popular music scene.)

Tony is joined on the album by a collection of local musicians moonlighting during daylight hours as public relations men, lawyers, foreign service officers and the like. They come to their music out of love and the sound of that love is clearly on the record. They were playing rags back when anything pre-1960, let alone pre-1920, was declassified and their faith has paid off.

To any who have recently discovered this music through the Joplin Revival, the New Sunshine Jazz Band's *Old Rags* offers a logical and excellent next step. And to those of us, furtively turning off WHFS to listen to Jelly Roll Morton, branded as "moldy figs," shamed by the straw-boated, striped-coat packagers of vinyl imitations of traditional jazz, the record and its apparent success is a triumph to be well savored.

re-winding, etc. - all added up to an intolerable situation for the casual music lover. For radio and television use there is a standard and built in acceptance for the reel-to-reel tape, but for the at-home listener, the problems are simply too cumbersome to be borne.

On the other hand, the pre-recorded cassette comes without most of the built-in hazards of reel-to-reel tape. The unit is completely enclosed, there is no problem of threading the tape onto the machine, there is no possibility of spillage and the storage of the cassettes is a matter of very little space. In fact two cassettes together equal little more than the space taken up by a single package of cigarettes. Since the

cassettes are able to hold over 100 minutes of music and can be recorded on two sides of the tape, it is possible to have as much as 400 minutes with a two-cassette package.

When one comes to look at the existing pre-recorded cassettes one finds a considerable variation in quality and desirability. While some of the available cassettes offer good sound, others tend to be as noisy as many factory-sealed new disc recordings. In fact too often the quality of the actual fabrication of the cassettes themselves is questionable. Thus the state of the art of the pre-recorded cassette is still very much a developing condition.

Recently, radio station WAMU-FM undertook a study of pre-recorded cassettes. Their

investigation was caused by the recent arrival on the market of the Advent Process CR-70 cassette recordings. A ninety minute segment of the station's week day Kaleidoscope program was utilized for a demonstration of these new cassettes and a discussion of the whole field of tape and component parts for home listening and radio reception. The program, which was carried out with the cooperation of the the Advent Corporation of Cambridge, Massachusetts and the local electronics firm of Meyer-Emco, demonstrated that exceedingly high quality sound and sound reproduction is indeed possible in commercial pre-recorded cassettes.

The Advent catalogue, while still small is growing, and the quality of the sound reproduced on the air was outstanding. The signal-to-noise ratio was highly in favor of the music. The continuing problem of tape noise (or hiss) was simply not present in sufficient amounts to make itself heard in the course of several broadcast examples of the new chromium dioxide tape cassette. The music itself, ranging from popular to classical selections, was clean beyond the fondest imagination of the most ardent sound buff. Using an Advent cassette deck made available

by the local firm and a set of the Advent chromium dioxide cassettes brought to Washington by a representative of the manufacturer it became immediately apparent that the listeners, and in particular those who joined in the course of the program by telephone calls, were hearing and recognizing a sound quite superior to that of the usual disc recorded fare.

The one specific problem to the average music lover would be the cost of the cassette deck itself—somewhat over \$200.00. The cassettes themselves, however, are definitely competitively priced, running from \$4.95 to \$6.95. For this cost, the purchaser can receive from 38 to 103 minutes of music. In some cases the tape is recorded only on one side. This factor makes available a blank tape which can be used for in-home recording. In the future, WAMU-FM expects to plan a complete program of music reproduced from the chromium oxide pre-recorded cassettes.

For a component manufacturing company to break into the pre-recorded cassette business presents certain problems. Because of competition from large recording firms, repertory is somewhat hard to come by. Advent has developed three sources. The first of these is its own recordings of some of the many fine local talents to be found in the Boston-Cambridge area. The Boston Cantata Singers directed by John Harrison are heard in three cantatas of J.S. Bach and three motets of Schutz, while The Camerata of the Museum of Fine Arts presents music from chapels and courts of Renaissance France circa 1450-1600. The pianist Russell Sherman plays all the "Transcendental Etudes" of Franz Liszt on a 74-minute cassette. Finally, the Cambridge Consort offers "Songs of a Traveling Apprentice," musical entertainment from Flanders, Germany and Italy, circa 1500.

Advent's second source is drawn from the many fine master tapes recorded by The Connoisseur Society Recording Company. The selection runs from Scarlatti through Beethoven, Tchaikovsky, Debussy, Dvorak and Liszt to Spanish Flamenco and native Indian music for the Tabla. The artists include duo-pianists Richard and John Contiguglia, pianists Ivan Moravec, Ilana Vered, Antonion Barbosa and Anthony di Bonaventura, as well as The London Symphony Orchestra and the flamenco specialists, Jose Reyer and Manero Ballardo.

The final contributing source is the well-known Nonesuch Recording Company. From this highly select collection of masters, Advent has now released recordings by the Composers Quartet, the London Symphony Orchestra, the New Philharmonia, organist Richard Ellsasser and pianists Joshua Rifkin and William Bolcom, both of whom deal with the lately popular trend to piano rags including Scott Joplin. Among the list of compositions are two String Quartets by Elliott Carter, "The First Symphony" of Mahler, Carl Nielsen's "Symphony #5" and Saga-Drom. Additionally, the Little Orchestra of London is conducted by Leslie Jones in no less than twelve of the late symphonies by Haydn on only three cassettes, while Charles Marie Widor is represented by his "Organ Symphony #5 in F Minor." All in all this early catalogue in the Advent pre-recorded cassette line promises very well indeed for the future.

PRIOR to the summer hiatus of the DC Gazette we had the opportunity of taking an overall look at several of the smaller, and sometimes lesser known recording companies. Next month and for the immediate future we

will continue along this same path—including mention, however, of outstanding releases from all parts of the industry.

In this vein, of particular interest is the upcoming release of songs by Nicholai Bretan on one of the Vox Production labels. WAMU-FM discovered this hitherto unknown (outside of the Eastern European countries of Romania and Hungary) composer. After making use of several tapes from the Romanian radio in the course of several concert broadcasts, the station joined with the Division of Performing Arts, the Smithsonian Institu-

tion, to present baritone Ludovic Konya and pianist Ferdinand Weiss in a concert at the Smithsonian's Baird Auditorium which was later broadcast nationally by the National Public Radio network. Konya and Weiss recently returned to this country for another Washington area concert. They have recently recorded the lieder of Bretan and the record buying public will now have their first opportunity to hear and have the hitherto unknown lieder of Bretan—a man who may well come to be known as one of the world's most successful composers of the lied;

Erika Thimey Dance Theatre, Cacho African Drummers and Dancers and Bruce Hutton—American Folk Instruments.

Besides presenting concerts for elementary students, the WPAS also works closely with another organization that promotes dance activities in Washington—the Modern Dance Council. Together, these two dance oriented groups work to coordinate receptions, master classes and open rehearsals in conjunction with the Dance Theatre Series that WPAS offers. Companies to be included in this year's series will be those of Alwin Nikolais, Alvin Ailey, Paul Taylor, Martha Graham and the D.C. Repertory Dance Company.

THE Modern Dance Council which is supported by the National Council on the Arts, the National Endowment for the Arts, the D.C. Commission for the Arts and the Cafritz Foundation has been instrumental in awakening and preserving an active dance audience in Washington for many years. This organization of some 300 dance and affiliated artists is dedicated to keeping the dance scene alive in Washington. Some of the many programs sponsored by the MDC include monthly workshops, master classes, a film library, scholarship dance classes for children, and an annual D.C. choreographer's concert which presents only the compositions of Washington choreographers.

IN addition to the large scale productions staged at Lisner and the Kennedy Center, there are many dance happenings occurring in churches, art galleries, outdoors, in gyms, as well as on traditional stages. Among Washington choreographers and dance groups to watch for this year are Jan Van Dyke, who together with ten dancers will appear at half-time at the Capitol Bullets/Boston Celtics basketball game; Mariana Oberhuber who will be performing at the Corcoran Gallery of Art; Maida Withers who constructs dances experimentally with sound and video tape; the Arts Workshop and the Washington Dance Theatre which appear in chancel dances and in concert; the George Washington University Dance Company which regularly appears at the Marvin Theatre; the Dance Alliance at Grace Church; Carol Fonda's Dance Forum on Connecticut Avenue; Murray Spalding at Stage M; Beth Burkhardt in Concert; as well as the Lou Tupler Dance Company, the D.C. Repertory Dance Company at the Last Colony Theatre; the Capitol Balley Company; the American University Dance Company; the Federal City Dance Company; and the Howard University Dance Group.

All in all this promises to be another full and diverse year of dance.

DANCE

WASHINGTON'S DANCE SCENE

Reviewed and Previewed by Sally Crowell

THE dance season got off to a good beginning this fall with the Washington debut of Agnes deMille's unique American Heritage Dance Theatre. This young company, which performs in a variety of techniques and styles, began its weekend at Lisner Auditorium with a special lecture-demonstration illustrating the numerous dance forms that have grown out of America's past and how those cultural roots are relevant to the modern dance of today. While Ms. deMille is considered to be one of America's greatest choreographers (her Oklahoma!, Carousel, and Rodeo were remarkable at the time), her present compositions lack the inventiveness that made her famous. Although she formed the Heritage Company in order to preserve and present the rich and varied dance traditions that are unique to America, there was little in her offering that was not made mediocre by her inability to capture and elaborate on the complexity of the American experience. Instead, we see only suggestions of form and style and they lack the essence and spirit of a growing energetic nation which felt a great need to express itself through dance.

Part of this is due to the inexperience of the company and a lack of technical virtuosity; but most it is because Ms. deMille's choreography lacks innovation and a sophisticated sense of theatre. She relies too heavily on the overwrought dramatic narrative dance and her choice of music reflects neither her love for the past nor an identification with the present.

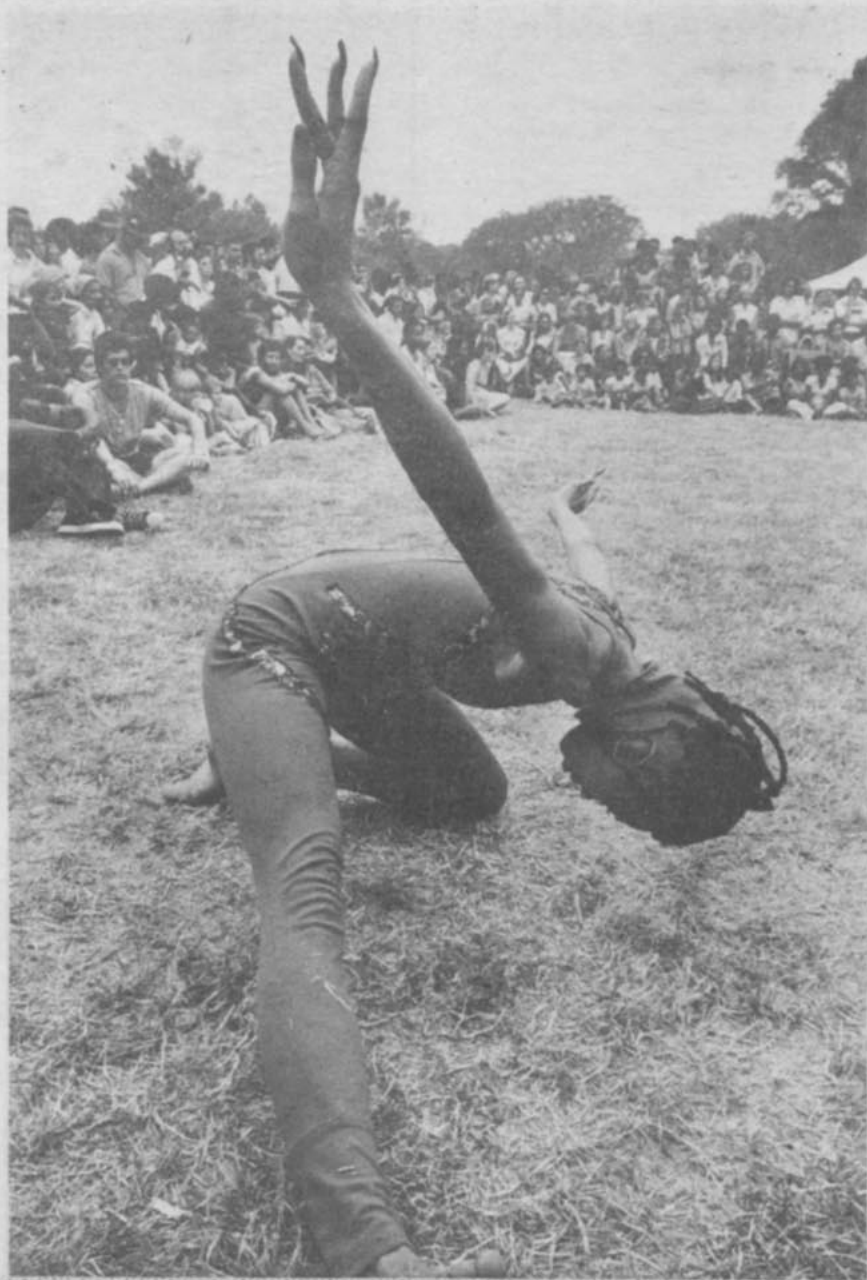
An American Heritage Dance Company has been needed in this country for a long time, and with Ms. deMille's experience one would have thought her to be the best directorial choice. Such a company could easily become one of America's leading exports, but before that happens Ms. deMille would do well to go back to this country's many cultural roots and try to reevaluate and recapture the original spark that birthed this diverse dance culture before presenting this company internationally as representative of America's heritage.

The deMille Dance Theatre is only the first in a series of dance concerts to be presented by the Washington Performing Arts Society this year. Other notable productions to be included this fall are: the National Chinese Opera Theatre; the Welsh Guards and the Argyll and Sutherland Highlanders; the National Band of New Zealand and the Maori Dancers; the "Slask" Polish Folk Song and Dance Company. For further information call: 393-4433.

IN addition to presenting Washington audiences with a variety of dance experiences, the W.P.A.S. operates a "Concerts in the Schools" program. This concert series is produced in conjunction with the Friday Morning Music Club and is presented in the D.C. public and parochial schools in an attempt to provide children with experience in different instrumental, vocal and dance offerings as an extension of their education during the first six years of school. The "Concerts in the Schools" program culminates in the spring with a festival at the Kennedy Center for children. Those artists who will be performing this year under this federally assisted Title I program include: Contact Africa, The New Thing African Heritage Drummers and Dancers, the D.C. Repertory Dance Company, the Raquel Pena Spanish Ballet, the



BOOK OF BEASTS with Paul Taylor



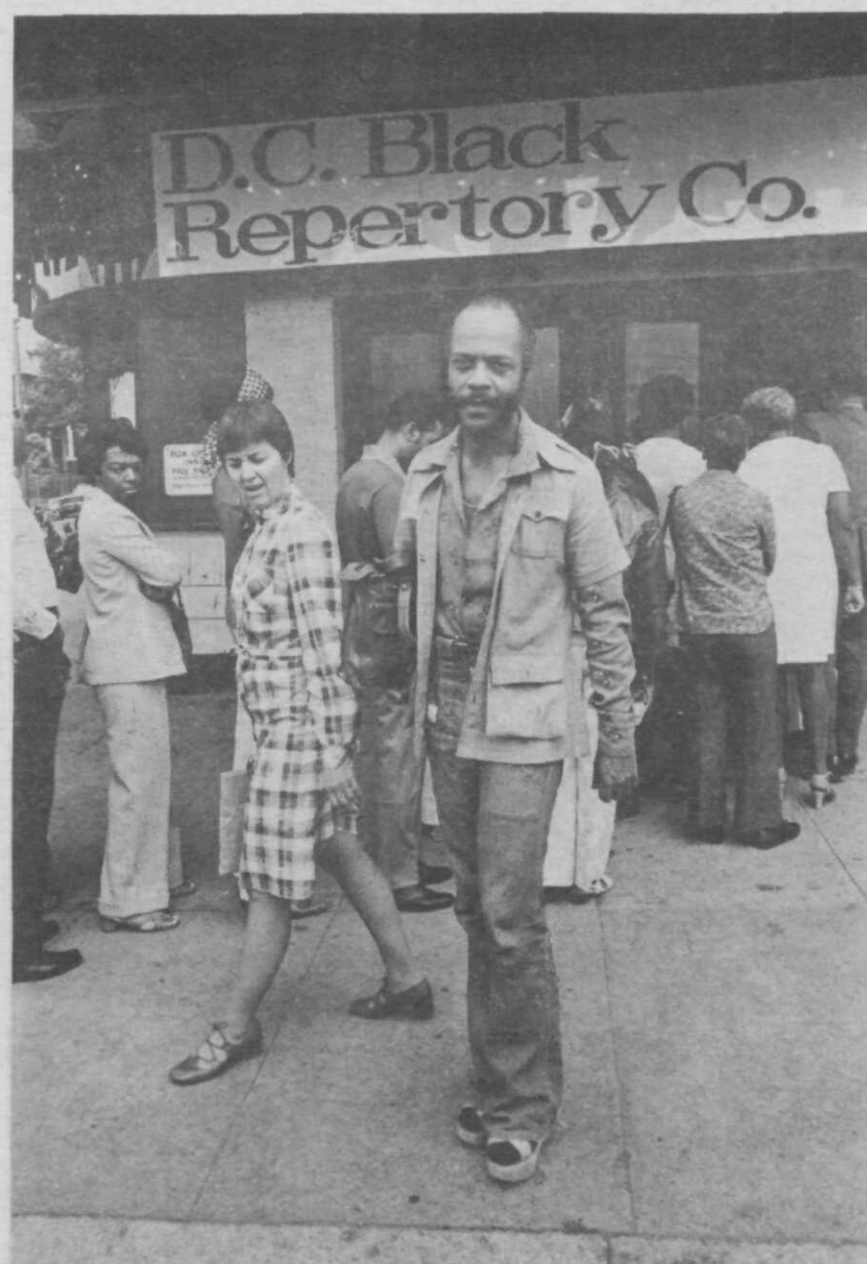


f-stop
Roland Freeman

DC BLACK REPERTORY DANCE COMPANY

Shown here are members of the DC Black Repertory Dance Co. performing a dance choreographed for the African Diaspora area of the Festival of American Folklife this past summer. This company, in its short existence of three years, has become increasingly well known in the metropolitan area where it has performed extensively. The group was also invited to Nassau and Freeport last summer to dance for the Bahamian government's Independence Celebration. Its fall season opened on October 24 in conjunction with the DC Black Repertory Theatre, doing an original work, "Owen's Song." The work is a tribute to Owen Dodson, former director of Howard University's Theatre Department and is based on his writings. It was created by Glenda Dickerson and Mike Malone. Starting in November, the company will begin a series of 24 concerts in the DC public schools. In May, it will do a concert closing out the Modern Dance Series of the Washington Performing Arts Society in Lisner Auditorium.

The company was founded by Mike Malone (bottom right) and two years ago it began its permanent residence as part of the Black Repertory Theatre. At present, the codirector and choreographer is Louisa Johnson; the company's ballet master is Charles Augins and its manager is Clinton Jackson. You may call the DC Black Repertory Dance Company for information and reservations at 291-2877.



BOOKS

STRONG AT THE BROKEN PLACES by Barbara Kerr (Follett, 1974)
HARD LIVING ON CLAY STREET by Joseph T. Howell (Doubleday Anchor, 1973)
Reviewed by Patricia Griffith

IN 1970 Joseph T. Howell and his family moved into a white, working class suburban Washington neighborhood where for a year he befriended and openly studied his neighbors. His book, *Hard Living on Clay Street*, the description of the community and his experience with it, is vividly readable, often fascinating, and written with amazingly little or no condescension.

Hard Living is basically the story of two families, the Shackelfords and the Mosebys, presented in a loose, new journalism style with the writer-academic researcher as activist and participant. After a brief introduction he begins the largest part of the book, a narrative presentation of Barry Shackelford, a 34-year old house painter and alcoholic, his wife Bobbe Jean and their three children.

"Bobbi Jean," he begins, "doesn't wake up at any special time. In fact she rarely even sets an alarm clock, for by the time the sun rises she usually has been awake for quite a while. . ."

There is similar narrative presentation of the Moseby family: Sam, a steadily employed front-end auto mechanic, his 46 year old wife, June, and their assorted children, some of them with "hard-living" family problems of their own. However, since Sam is steadily employed and their life reasonably stable, the Moseby family is not a truly "hard living" family - the term being what Howell attempts to define throughout the book.

A blue-collar working class family, Howell says, is likely to be the family of a \$17,000 a year industrial worker, with a stable home life, an ethnic background, and a generally orderly and routine life style. The "hard living" family according to Howell is usually headed by a haphazard worker in a service occupation - painter, plasterer, repair man, and usually self-employed, and non-union. Such families are often southern immigrants without ethnic ties, their home life marked by extreme instability. They are rootless, with only present time orientation, politically and socially alienated, with a strong sense of individuality. They are, Howell says, "not. . . a distinct class or group of people, but rather a variation of life styles within the white working class. They were the brothers or sisters who for one reason or another did not settle down. They were the ones who didn't 'make it.'"

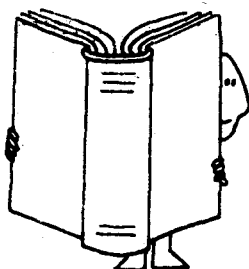
There is much that is analogous here to Elliot Liebow's study of black street-corner men in *Tally's Corner*. There is the alcoholism, the pride and defensiveness which is a constant threat to stable employment, the instability of marital relations, and the common opinion of themselves as politically impotent and unable to determine their own fates. Though alienated there is in both societies the dream and desire for consumer goods, the constantly whetted appetite generated by a consumer society for the symbols of what they believe they are not - the ranch house, the fancy car, the color TV, the dish washer. There is the opinion that everybody's crooked. As one man in *Hard Living* puts it, "The world screws you, so you screw the world. If you can take your cut and not get caught, go to it, Jack."

As in *Tally's Corner*, where the black hotel worker is paid a less than living wage but expected to compensate by an equal amount of stealing, a white Pepsi Cola delivery man tells Howell he makes \$16,000 a year, half of it his salary, half from stealing, which everybody does, he says. There is a similar lack of stigma attached to law breaking or serving time. "Hard living" people are the next step away from what even Eric Sevareid recently recognized as our emerging culture of crime, a world apart from the puritan ethic, which is rarely acknowledged openly within the system.

Yet Howell finds a surprisingly individualistic and open approach to both race and politics. Bobbi Jean, for instance, is so angered by the May Day arrests that she threatens to go up there and join "even though she's not a hippy." She and others also say they'd vote for a black man for president because he'd be likely to know what it was like to be poor.

Like *Hard Living*, *Strong at the Broken Places* by Barbara Kerr falls into the category of commercial social science, though it is not as successful and is more limited in its scope and descriptive analysis. It also labors under the disadvantage of a jacket cover that looks like a blonde starlet holding a baby as she shoots up, all in living color. If you can turn the dust jacket inside out, like I did, or discard it, which might be best, Kerr's presentation of the stories of six, white middle-class women who are former drug addicts, is well presented and interesting.

The six women have not been converted or "cured," but simply "aged out," the term referring to the time when the drugs, alcohol in one case, simply no longer accomplish their mind deadening job. In the case of these six women, they are going straight, trying to find useful occupations for themselves.



Kerr uses a method similar to Studs Terkel's. She tapes interviews with the women, then presents their stories as their own narratives. The women are intelligent, their stories varied, their lives diverse. William Burroughs says he'd never met a psychotic addict and certainly the women in *Strong at the Broken Places* are, in Burroughs' phrase, "dreadfully sane." They are also independent and it is this independence to which Kerr attributes their victimization by drugs. The six women share one crucial problem, Kerr says, "each rejected the female stereotype and insisted on autonomy in a society basically intolerant of independence in women." She discusses the current reevaluation of women and madness and sees a comparable situation. Where the narrow range of acceptable behavior for women causes some women to be termed insane, others seek to escape by and into drugs. Both insanity and addiction are reactions to a blocking of women's self-realization; the restrictions set for women and their roles creates the "deviant" behavior.

Both *Hard Living* and *Strong at the Broken Places* are books about people who've fallen through the cracks in the system. Nowhere is this better demonstrated than in Howell's epilogue when he describes the eviction of the Shackelfords the day before Thanksgiving, during which most of their few possessions were destroyed.

After a few weeks here and there with friends, days in houses without heat and water where Barry was painting, they spent three nights - the family plus three dogs - sleeping in their car. They then moved in with the Howells who'd since moved away from Clay Street. During the next days Howell says, "I tried every conceivable channel to try and find them a house. . . No one would help. The Shackelfords were accepted for public housing, but over three hundred 'needier' families were ahead of them in line." Finally they went to a mobile home park where Howell with his own plus "emergency housing money" planned to put a down payment on a mobile home but the "emergency housing money" fell through.

"Sir," the caseworker told him, "my supervisor and I feel that a mobile home is an unsuitable living environment for a lower-income family. . ."

"But," Howell screamed over the phone, "the alternative is sleeping in their god-damned car!"

"I'm sorry, the decision is final."

After nine days with the Howells, the Shackelfords found a house through friends. Meanwhile the episode shows much about the humanity of the Howells and the inhumanity of the system and at the same time serves to justify the impotence and alienation felt by the Shackelfords and other "hard-living" families like them.

n.b.

A REMINDER that the *Washington Review* is interested in printing local poets, particularly those who have not published extensively elsewhere. Please include a self-addressed, stamped envelope for return of your poems and indicate how long we may keep them.

The Review is also tentatively planning a special section of short fiction by local writers sometime in the winter. If you have something you think we might use, please send it to us. We would like to pay, and regret that we are unable to do so.

A number of local poets will be reading their poetry. Among these are Robert A. Brooks and Colette Inez at the Textile Museum, 2320 S Street, NW on November 8, 8 pm (Admission \$1.00); and Linda Past and Edward Weismiller at the Martin Luther King Library, Room a-5 on November 14, 7:30 pm. (Free).

WORKING: PEOPLE TALK ABOUT WHAT THEY DO ALL DAY AND HOW THEY FEEL ABOUT WHAT THEY DO by Studs Terkel
 (New York, Pantheon Books, 1974)
FALSE PROMISES: THE SHAPING OF AMERICAN WORKING CLASS CONSCIOUSNESS by Stanley Aronowitz. (McGraw Hill, 1973)

Reviewed by William B. Griffith

WORK. The bane of existence for some, who would stop in a minute if not under coercion. The primary contact with reality and central focus of life for others, who quickly fade and die if forcibly retired. At any given time, millions seeking it cannot find any, while others are pushed towards early graves by a surfeit.

In the USA, of course, what we do counts as real work only if remuneration is involved. Notice the question one woman puts to another: "Do you work?" - "No, I'm staying home with children." Never mind that she is running from morning to night and has more detail to keep up with than the "busy executive," she's not bringing in any money and feels low about it. Similarly, we ask an artist: "Does your work sell?" before we admit what he does counts.

Philosophers and poets have long pondered the place of work, what we do to provide ourselves with the necessities of life, in relation to other human activities. The ancients and medievals were agreed that work had no pride of place, comparing unfavorably with contemplation, artistic creation, or even (unpaid) political life. Only in the modern, bourgeois world does the mode of one's paid employment become the centerpiece of life. Economists and sociologists, having taken over the theorizing about life's roles, find the work world a ready place to begin, since one's place at work determines so much of the picture they are interested in: consumer role, place in the authority hierarchy, much of one's social group, etc.

Studs Terkel, in *Working: People Talk About What They Do All Day and How They Feel About What They Do*, doesn't theorize, at least overtly. He just goes around with his tape recorder, getting people otherwise not likely to be heard to talk about their work. He visits quite a range of people, but the results are curiously similar. So many common themes: the constant pressure to produce or deliver more, to not take any extra time off, to avoid offending clients, actual or potential. Sometimes the pressure comes from an immediate supervisor, who has nothing else much to do but watch and hassle, as an accountant supervisor describes his own work; sometimes it comes from just owning a small competitive business like the truck owner/driver; sometimes for a company president from his board of directors, and from the ever present awareness of eager younger men just down the line, waiting for a mistake.

Does anybody enjoy his work in America? Sure, but often not in the jobs or for the reasons one would think. A waitress, for example, tells Terkel of her pride in performing her work smoothly and gracefully; an "industrial investigator," i.e. a

company-hired spy to catch pilfering, finds his work stimulating because it involves working in different companies all the time, and even exciting since what he seems to be doing, (sweeping the floor) isn't what he is really doing (undercover work). Along more expectable lines, a stone mason enjoys his craft, as does an engineer who runs his own company and loves to make things; but some jobs that our culture tends to romanticize, like working for the airlines or a "creative" job for an ad agency, turn the stomachs of those who get entrapped in them.

Of course here we come down to one of the troublesome problems with the methodology Terkel employs, here as in his earlier books, *Division Street* and *Hard Times*. He talks to a wide assortment, but samples on no special principles and gathers the reports together under no coherent scheme. He doesn't tell us what questions he was asking except very occasionally, and one has to suspect (after years of watching television newsmen botch interviews) that the whining, down-in-the-mouth aspect of so many of the responses may have been partly induced by a "tell us how you've suffered silently" approach which marks the tone in most of the conversations.

The overall effect, it struck me, was a little like the kind of conversations one might have in a good bar talking with an exceptionally wide variety of people about just one subject: fascinating in many respects, because the way people react is so various; but limited too, in what one can make of it all, without more structure or a chance to ask more definite and penetrating questions.

False Promises, by a youngish, former union organizer gone to college, Stanley Aronowitz, is quite a different type, heavily theory laden. Whereas *Working* would make pleasant bedtime browsing for nearly anyone, to read Aronowitz it helps to be very interested in why the working class has never developed "revolutionary consciousness" nor yet come to power. Otherwise, a lively concern for the role played by trade unions in American society might carry you along through the rather tangled thicket of dense prose (Aronowitz writes as though he learned his formal English from reading Marcuse, unfortunately.) Absent the above, you might still find it intriguing if you appreciate watching a strong mind attempting to cope with the problem of a firmly held philosophy at considerable odds with the world as experienced, and trying to make the necessary adjustments without giving up the essential framework.

The book's subtitle is "The Shaping of American Working Class Consciousness" and that conveys fairly accurately what Aronowitz is up to. He ranges widely, from the implications of the Lordstown strike against GM's newest speed-up techniques to the role of movies and television in "cultural colonization" of the public's leisure time. A good deal of the material is rather derivative counter-culture stuff, and not all of it is under very good control. Where he is best is in articulating the way the factory worker experiences his work situation, and in his analysis of the relation between the union leadership and the guy on the plant floor. The unions, he argues, have been brought firmly into the orbit of the capitalistic system. The national leadership concentrates on higher wages and benefits, then pressures the locals to settle quickly on plant issues which often worsen working conditions. They then must assume a strong role themselves in disciplining the workers and forcing them to adhere to otherwise unenforceable contracts.

What Aronowitz is seeking is "to delineate both objectively and subjectively the divisions within the working class... with the purpose of recovering the essential unit of its social position." He turns out to be much better at finding and analyzing the divisive forces, though, and has to pin his hopes for a positive development of "class consciousness" on rather thin threads of evidence indicating some attempts to develop a "counter-culture" among workers and recent incipient revolts against unions, which have played them false, as well as against consumerism and corporate manipulation. It is interesting to note that Aronowitz picks up as a key tool of the "divide and conquer" strategy the reliance on the hierarchical organization of American work. Put one worker in charge of watching over three

others and he immediately becomes a semi-ally of management, and if Aronowitz is right, electing him a union representative, has the same result. The effect of this is seen over and over again in the complaints of the people Terkel interviews: work having been thoroughly subdivided and trivialized, only constant supervisory hassling will keep their nose to the grindstone. Thus the original misery of meaningless work is increased so much that even on very rapidly moving automobile assembly lines workers will double up and try to do two jobs at once just to have a bit of free time to look forward to.

If, with Hegel and Marx, you think that working is one of the primary ways we define and find ourselves, this is all very disturbing. If on the other hand, you agree with Pascal and Nietzsche that work is mainly a way of losing ourselves, perhaps a radical change of perspective is called for. There is surely something wrong in America where the nation's chief political executive can only take "working vacations" and must, as President Ford recently did, assure us that on the way to and from the golf course on a Sunday, he worked on a brief case full of state papers.

FELLOW TEACHERS by Philip Rieff
(Harper and Row, 1973, \$6.05)
THE POLITICAL THOUGHT OF HANNAH ARENDT
by Margaret Canovan (Brace and Jovanovich, 1974, \$6.50)
Reviewed by Richard King

ONE indication of profundity in a thinker is his unclassifiability. Those who allow themselves to be identified with a particular ideology or political position lose the power to illuminate our common reality and instead come to write and to be read mechanically, with half a mind. One thinks here of a William Buckley on the Right or Arthur Schlesinger among liberals or, to an extent, Herbert Marcuse among radicals. What in each case was once insightful and suggestive is now automatic and expectable. They have been trapped by their own positions.

In contrast to them stand two of our most valuable thinkers - Hannah Arendt and Philip Rieff. It is a sign of their value to us that they evade the deadening label and the expected response. Over the years Ms. Arendt, a refugee from Nazi Germany, has examined some modern phenomena as totalitarianism, revolution, the nature of evil and the crisis of modern politics in a characteristically stimulating and controversial way. As set forth in Margaret Canovan's brief introduction to her thought, Arendt's chief concern has been the possibility of human freedom in the modern world. For her the exemplary case of the emergence of such freedom was the capacity for public action with others to initiate or accomplish some common project.

Arendt's thought verges on a kind of aristocratic anarchism. But this is not to say that freedom has been the exclusive capacity of the well-to-do. Common action in the public realm may emerge from a rather well-off segment of a society (such as was the case with the Founding Fathers) or in the worker's councils (Soviets) of revolutionary Russia which Lenin was eventually to betray. She is deeply suspicious of economic collectivization since such would endanger the space of private freedom. (Thus the charge that she is a conservative.) On the other hand she sees little connection between the notion that corporate entities are "private property" and the original meaning of the latter term. She rejects the use of violence for therapeutic purposes, yet is no pacifist and recognizes the role of violence in establishing a realm of freedom.

Canovan's study focusses upon the political aspects of Arendt's thought and devotes some, though perhaps not enough, attention to other aspects of her thought. The major shortcoming of the book is its narrow range; and one comes away with the sense that Arendt is more of a tertium quid than she really is. But as an introductory guide to what is often difficult terrain, Canovan's book serves quite nicely.

Philip Rieff is also impossible to pigeonhole. The author of a major study of Freud, Rieff's latest work is a response, part polemical and part philosophical, to the widespread politicalization of teaching

and learning in the last few years, the cries for relevance, the restless and promiscuous urge for the "new" which passed for radicalism in some circles and continues to bemuse much of the educated middle class even today. For Rieff, the teacher is most properly the interpreter of texts. As a prophet or as a therapist he is sometimes dangerous and nearly always a fool.

Rieff's larger purpose lies in warning us of the dangers of what he calls the "triumph of the therapeutic," the idea that the be-all and end-all of existence is self-gratification. An old American weakness, self-fulfillment has by now been tricked out in all sorts of religious and psychological garb. In whatever guise its dominance as a cultural ideal signals to Rieff the collapse of culture and the onset of barbarism which he defines as the forgetfulness of the past. Pushed to its limits the "therapeutic ideal" has no limits. "After the hippies come the thugs," he notes in reference to the Manson family.

But Rieff is just as unyielding in his suspicion of corporate control of education or the worshipping of technological gimmickery in the name of progress and innovation. Nor, as a Jew, does he yearn for an idealized past in a civilization which attempted to wipe the Jews from the face of the earth. Indeed Rieff is not at home anywhere, except in the tradition of thought which records man's attempts to understand himself. Unlike Arendt he lacks a place in the past against which he can measure the dissatisfying present.

Fellow Teachers is a knotty and difficult book. In it Rieff alternates between Olympian aphorisms and utterances which are so allusive and wide-ranging as to sometimes be impenetrable. It is at once a playful and deeply anguished book, which is also on occasion cruel. *Fellow Teachers* is not finally a reactionary work because it hovers above all contexts and ideological positions. Or to shift the metaphor, it is the work of a shipwrecked man and such works are, as the Spanish philosopher Ortega Y Gasset said, the only ones worth attending to.



A free trial

If you know someone who would enjoy the *Washington Review*, use the form below and we'll be glad to send them the next six issues free of charge.

WASHINGTON REVIEW
109 8th St. NE
DC 20002

Please send the next six issues of the *Washington Review* to the following, free of charge:

NAME _____
ADDRESS _____

NAME _____
ADDRESS _____

FROM _____

FILM

AMARCORD by Federico Fellini
Reviewed by Peter Broderick

ALMOST forty years after leaving the provincial sea-coast town of Rimini where he was born, Federico Fellini has made a dazzling return. *Amarcord*, which Fellini translates as "I remember," is an enchanting tour of the haunts of his youth.

Inspired and invigorated by vivid memories of a season of his life, Fellini hasn't had to rely on the unfettered imagination that marred several of his recent films with self-indulgence. His deeply-felt memories of Rimini have provided the concrete framework within which he imagines the brilliant parade of people and incident that is *Amarcord*. As Fellini once wrote, "A Rimini which has been invented is more real than the real Rimini."

As *Amarcord* begins, the whimsical music suggests that the style of this film will be less heavy-handed than Fellini audiences have come to expect. The first image of the film is a flurry of wispy puffs falling on the town. The townspeople react with joy because they know the puffs herald the coming of spring. This is just the beginning of a lovely series of images that crystallize the experience of being young in Rimini.

Each of these images is perceived with the special sense of wonder that is usually lost with the coming of maturity. The excitement of the first snowfall. The romance of adults dancing until morning on the terrace of the Grand Hotel. The beauty of an unexpected peacock. The allure of Gradisca, the most desirable woman in Rimini.

The film captures the irreverence of the young. In an hilarious series of short takes in the town school, we are shown the teachers performing before their captive audience of pupils. The teachers are posturing hams whom their students treat with gleeful disrespect. Each student prank is an attempt to disrupt the teacher's act, and hopefully to make them drop their masks. This impatience with pomposity and didacticism extends beyond the classroom, as is illustrated by the rude treatment that Fellini's mock narrator receives.

While Fellini conveys the thrill of being young, he also shows us some of the pain. The insecurity and embarrassment of trying to cope with sexual longing. The first experience of death. The confusion and sad disorientation that come with the loss of illusions.

Amarcord captures the experience of adolescence and enables its audience to participate vicariously, while at the same time putting adolescence in perspective. Young people are sometimes shown to be as ridiculous as adults, even if Fellini finds their foibles easier to understand and excuse.

The film has no conventional narrative or character development. At first it seems that it will be just a series of wondrous images floating by in Fellini's stream of consciousness. But it ultimately becomes clear that the film has been constructed with great care. *Amarcord* is built out of short, seemingly self-contained sequences. None of these vignettes is superfluous. Each reveals a little more of the character and ambiance. With the gradual accumulation of detail and incident, we begin to focus on certain people and several narrative threads. As the director gracefully links all of these elements, we are enmeshed in the reality of Rimini.

Fellini has chosen the perfect style for *Amarcord*. It gives us a feeling of the ways in which the lives in this small town are intertwined. Everyone knows everyone else, and whatever one does, one knows the neighbors are always watching. The film's style also reflects the rhythm of life in a provincial town — the cyclical flow of events as shaped by the regular changing of the seasons.



Mussolini jogs through Rimini in Fellini's *AMARCORD*

Rimini's only contacts with the world beyond its borders are the fashionable and often mysterious tourists who come to stay at the Grand Hotel, and the celluloid romances lived in the local cinema. In one of the film's most affecting scenes, the townspeople row out to sea in boats to catch a brief look at the Rex, a fabulous transatlantic ocean liner shining in the night on a voyage to a world that can barely be imagined.

Because Rimini is so isolated, even fascism is only understood in terms of its concrete effects on the town. Mussolini is just someone who visits the town, providing an opportunity for a break in the routine and some colorful — even if ludicrous — spectacle. He also provides the opportunity for a gesture of defiance — a gramophone in a church tower playing the socialist anthem. The fascist's response is ridiculous — a salvo of gunfire cuts down the gramophone in mid-song and frightening — the police force castor oil down the prime suspect's throat. When Mussolini leaves, life in Rimini goes on as before.

Throughout *Amarcord*, Fellini's touch is surprisingly delicate. He scrupulously avoids exaggeration, and does not rely on ponderous symbolism or shock effects. Instead he uses muted colors and the appearance of natural light. With the exception of a brief walk-on by a midget nun, there are no freaks in the film. Instead Fellini focuses on ordinary people, who appear sane some days, and a bit crazed on others. As a doctor describes one character kept in a home for the 'mentally disturbed,' "One day he's normal, the next he isn't. It happens to all of us." Even when the citizens of Rimini are acting "normal," mundane occurrences often become engaging dramas of gesture, facial expression and tone of voice.

Most of the film's images are integral parts of everyday life in Rimini. Their effectiveness is enhanced by their simplicity — two men trying to shovel snow; a dog sleeping in an empty square; a husband sitting alone in his kitchen after the death of his wife. Fellini's use of

these images is understated. They are quickly and almost casually observed.

As the past is refracted through the prism of our memory, it is broken down into a series of visions and vignettes. Sometimes we can only remember brief moments — the look of the sea at sunset, the pause of a funeral procession at a railroad crossing. Other times we can remember scraps of conversations and fragments of events. Thus the scenes of *Amarcord* fade in and out, often seeming foreshortened, as if Fellini could not remember what happened next. Because he has relied so extensively on his memories, a continuous narrative flow is impossible. The film suggests the ways that memory can be triggered by a locale, a texture of light, a song. The music in the film reminds us of our own past — other musical days, other films. Some of the boys in the film return to the terrace of the Grand Hotel, now deserted in the off season. There they waltz to remembered music with imagined partners.

Amarcord is a result of the increasingly personal trend in Fellini's recent work. Its structure also resembles that of his films from 8 1/2 on, in its lack of narrative conventions. But in its limited use of fantasy and its appreciation of the comedy and beauty of the commonplace, it is closest to his second film, *The White Shiek*.

Fellini has often said that all of his movies are parts of the same movie. As he recently observed, "If I would dream that all my pictures met in a square — they would all be friends. It would not be, 'I'm *Amarcord*. Stay away, *Satyricon*.'"

Although *Amarcord* has certain things in common with Fellini's recent films such as *The Clowns* and *Roma*, there is one very dramatic difference. Fellini's return to Rimini has renewed his spirit and rekindled his energy. Because of this renewal, *Amarcord* is his best film in years. It is as funny as any of his films, and is the most beautiful and the most affectionate film he has ever made.

Fellini remembers the carousel of surprise and wonder that life once was for all of us.

VAL LEWTON

PEOPLE who work in large museums, especially government sponsored museums, suffer from the same kind of alienation that afflicts assembly line workers in Detroit. The pace, noise and general atmosphere are different, but the museum worker is as disengaged from the total product as an assembly line worker at G.M. At one Smithsonian Museum, the Na-

tional Portrait Gallery, a group of three young men, Richard Beard, Fred Voss and Ken Yellis, have created an antidote to specialization called "Small Exhibits."

Until the last decade, Museum curators organized their own exhibitions. They selected the art work or specimens according to the thesis of their exhibition. They found

the work they needed within their own museum collections and when necessary wrote letters requesting loans from individuals and other institutions. They prepared a catalogue, laid it out and had it printed. But slowly the intense specialization of our age invaded the cloistered museum world. As curators spent more time in research and scholarly pursuits their original caretaker roles were taken on by clerical workers. As collections grew larger so did registerial tasks and offices grew accordingly. Editorial staffs were added to homogenize museum publications. Exhibit staffs were added to aid the curator in the display of the collections at his disposal.

At the same time museum visitors were beginning to demand more attention to detail. A bunch of bones thrown in a Remington Case with typed paper labels no longer sufficed. Where old time museum goers loved to ferret out just the particular exotic object or fascinating art work from the jumble scattered throughout the museum, a more sophisticated and spoiled audience, demanded the visual pampering they received at home on the T.V. screen or out shopping in the department store. Museum curators, often at a lost to choose their own neckties, fell instant prey to the designers and display people.

Over the last ten years, specialists have been assuming more and more of the tasks originally assigned to curators. Exhibits have been broken into segments, with each segment (catalogue, loans, registration, installation etc) assigned an office.

Within offices such as exhibits, the exhibitions are further segmented into design, production, installation, graphics and so forth.

Rick Beard and his colleagues, all former interns at the National Portrait Gallery realized that large exhibit staffs and curatorial staffs are geared to large exhibitions and have trouble working small timely exhibits into their schedules. Working as interns they were exposed to the various offices and specializations that make up a large museum. They realized that although efficiency and polish is gained through specialization, no one person or even any group has a grasp of the total concept. They felt that smaller ex-

hibits, based on a timely commemorative event, which utilizes materials and resources within the museum, and is conceived, organized and executed by a small team, could help the museum meet some of its short term educational goals.

At the moment Small Exhibits is hard at work preparing an exhibition on John Brown which opens on the 125th anniversary of his raid on Harpers Ferry. The acquisition of a portrait of John Brown by Ole Peter Hansen Balling (1823-1906) and other available primary sources helped germinate the idea for the John Brown exhibit.

The three men involved in taking the exhibit from start to finish are scholars, primarily dealing with American history. Now, added to their scholastic background are skills in scriptwriting, editing, registration, shipping, packing, silkscreening, carpentry and all the numerous jobs which go into making an exhibit.

In the future they have exhibitions planned to commemorate author Finley Peter Dunn, creator of Mr. Dooley, and composer Charles Ives. Although Small Exhibits is a temporary project in the National Portrait Gallery, they hope to make the coherent team approach to building exhibits a permanent feature.



Rick Beard and Fred Voss

ART

THE CORCORAN'S 19th AREA EXHIBITION Reviewed by Clarissa K. Wittenberg

THEY are a winning combination: the artists, both new and more established, and the Corcoran in its new local emphasis. Generally, museums can only mount invitational or juried shows, as they must have some control over quality. No one, however, feels that either of these methods is fool-proof since many good artists are never invited and these same artists may feel humiliated by submitting to a jury, fearing some loss of status if turned down. An artist, however, must develop a sense of professional security that allows him to expose his work to criticism, be responsive to the new information it gives him and still not give a damn. Although it is highly dubious that listening to critics has ever improved an artist's work, a juried show provides the opportunity to show, to submit work, to see it hung in a good setting, and in good company. Consequently some 8,000 artists requested applications, and over 3,389 works were submitted. Of these only 156 were accepted and 126 individuals are represented. Fortunately, since so few were chosen, the Corcoran curatorial staff, while unable to influence the juror, James Pilgrim, nevertheless reviewed every entry, giving them unusual awareness of the type of work being done by many artists.

What was chosen? There is an emphasis on diversity to an almost unfortunate degree. Some of the works, while rather memorable, are too off-beat to be serious. One such object is a fiber animal, (pig, reindeer) called *Inflatio* by Andrea Vaiksnoras Uravitch. It seems inappropriate to even exhibit it in the same show with Kevin Mac Donald's beautiful sensitive drawings, *Double Bed and Room with a Desk*.

Throughout this show there are quiet, very lovely works of art that deserve attention. Judy Bishop's *Uvex*, a ceiling hung sculpture of transparent plastic is also special. Also very nice is a small etching by Jeanne H. Richards, *To Persia*. Claudia DeMonte's sculpture entitled *Edith Piaf* is powerful and provocative. It consists of a wooden box containing the head of a black bird and nails combined so as to make a statement of anguish.

Neil Korpi's *Vortex I-3* seems unusually complete in its simplicity, its circles of a range of colors. The sense of control so apparent in Korpi's work was what was missing in so many other paintings. Even in obviously well-schooled photo-realist

painters the motivation, the message often seemed lost. Marianne Stikas is an exception, her delicate painting and her pastel drawing seem contemporary, yet timeless, evoking the mood of fragments of cave paintings. Wayne Attaway's untitled painting in tones of rose and olive and other lovely colors is interesting. JuJu, by James Phillips also stands out, especially because it seems to come out of a different tradition, perhaps owing more to DuBuffet than to Hoffman or Rothko.

Several pieces of sculpture occupy a prize spot just as you enter the show. David Staton's *A Pile of Sticks*, is made of large thin trunks forked and interlaced at the top to form a loose wigwam-like framework; it is rough and interesting, particularly in the polished interior space. A wood construction painted in bright colors by James

Symons is refreshing in its instant appeal. Hank Harmon has built, out of colored gravel and aluminum duck, a sculpture that rises against the wall. One sees the colors and the undulating wave pattern. It is a handsome work, very natural and organic in feeling, rather like a beautiful layer of rock. Several other sculptures are outstanding: Thomas Rooney's *Nagare*, a fiberglass work that is colored in geometric areas, and hangs from the ceiling, is one of the most polished in the show and can be hung out of doors. Jennie Lea Knight's sculpture, *Piedmont-winter*, is a work with an individual stamp, yet is in the tradition of minimal sculpture. Her drawing shows similar mastery and economy. Marianne Bowles' box *Promise*, a tiny stage-like structure with doors and a painting inside, intrigues many visitors.

This show is filled with good works: John Grazier's drawing, *The Upstairs Porch*,



Andrea Vaiksnoras Uravitch, *Inflatio*

is nice and Noche Christ's silk screen, *The Night of the Succubus*, is individual. A drawing of a *Man in a Pinstripe Suit* made me want to see more of Susan Middleman's work. A wood sculpture by James Hagan called *Soft Twist II* utilizes the wood to a remarkable degree, and has a nice combination of smooth and rough. Rosemary Wright's cardboard construction is cleanly executed and complex. I found Jim Carroll III's *Self Portrait for Two Walls* very interesting from both the front and back view.

Artists in Washington are hard at work, and this show gives many an opportunity to have their work seen. The Corcoran will give out names and numbers to anyone wishing to inquire about the purchase of a piece and Washingtonians should be encouraged to do so as many of these works are relatively inexpensive and high in quality.

The Corcoran has hung an exhibition of its own collection of Washington art in an adjoining room. Some viewers thought it was part of the Area Show and in a way it is. This room with its works by Gene Davis, Rockne Krebs, Ed McGowin, Sam Gilliam and others should not be missed.

All of the artists who participated, whether their work was hung or not, are to be congratulated. The independent group who organized the *Alternative* to show for the refusals at the Eastern Market are also to be saluted. The Corcoran's exhibition is up until November 10. See it and feel encouraged about art in the D.C. area.

NOTICES

THEATRE

FORD'S THEATRE: City Center Acting Co., 2 week run of Love's Labour's Lost & Taming of the Shrew beginning Nov. 19.

SHADY GROVE: Hair, Oct. 29-Nov. 3. Info: 948-2100.

GEORGETOWN UNIVERSITY THEATRE: Skin of Our Teeth, Nov. 14-17, 21-24 at Stage One, 8 pm. Midnight Theatre - Serpant by Jean-Claude van Itallie, Nov. 1-2 & 8-9 at Stage 1, 3620 P St NW, Info: 333-1789 or 625-4960.

PLAYWRIGHT'S THEATRE OF WASHINGTON: Pilgrimage by Louis Phillips, beginning Nov. 6 for a four week run, ASTA Theatre, 612 12th St NW, Info: 628-8368.

CATHOLIC UNIVERSITY THEATRE: The Prime of Miss Jean Brodie, Nov. 22-Dec. 8 at Hartke Theatre, Info: 635-5367.

KREEGER THEATRE: Boccaccio, Nov. 15-Dec. 29.

LAZY SUSAN INN DINNER THEATRE: (Woodbridge Virginia) What the Butler Saw thru Nov 10, Info: 550-7384.

DANCE

JAN VAN DYKE & DANCERS: Capitol Center, intermission Bullets/Celtics game, Nov. 16.

AMERICAN BALLET THEATRE: Kennedy Center, Oct. 30-Nov. 3. Including Swan Lake, Coppelia, La Bayadere (new), Info: 254-3770.

MARIANNE OBERHUBER: Dance recital at the Corcoran, Nov. 5, Info: 635-3211, ext. 21 or 22.

GEORGE WASHINGTON UNIVERSITY DANCE CO.: Nikolais Improvizational Session, Nov. 7; Dance Concert, Nov. 22-23, 8 pm, 2131 G St NW rear, Info: 676-6284 or 676-6782.

MUSIC

SALAVATION ARMY: DC Chapter of the James Cleveland Gospel Workshop Chorus concert, Nov 2, 7:30 pm, 3335 Sherman Ave, NW. Info: 829-0100. (Adm. \$3 adults, \$2 child)

CORCORAN: National Symphony String Quartet, Nov. 30. Info: 638-2311, ext 21 or 22.

CHORAL ARTS SOCIETY: Alexander's Feast by Handel and Harp Concerto in B Flat with harp soloist Rosemarie Bottalico at the Kennedy Center, 8:30 pm, 244-2669.

BAROQUE ARTS CHAMBER ORCHESTRA: Concerto No. 2 by Beethoven, Nov 12, 8:30 pm, Alice Deal Auditorium, Nebraska Ave & Fort Dr. NW. (Free)

SMITHSONIAN INSTITUTION: Roy Eldridge, jazz trumpeter, Baird Auditorium, Museum of Natural History, Nov 10, 8 pm. (\$4.50)

Music from Marlboro, Sat. Nov. 2, Baird Auditorium. Quartetto Esterhazy, Mon. Nov. 11 Hall of Musical Instruments, Museum of History and Technology, (\$3.00). Info for all events: 381-5395.

LIBRARY OF CONGRESS: New York Philomusica Chamber Ensemble, Wed. Oct 30, 8:30 p.m.

ST. JOHN'S CHURCH: Organ Recital, Oct. 30 and Nov. 6 at 12:10 p.m., 1525 H Street, NW.

OPERA ON FILM: At the American Film Institute beginning Nov. 3 at 6 pm with Otello, Info: 833-9300 or 296-8660.

FOLK WISDOM IN AMERICAN MUSIC: featuring local musicians, 11 am, The Washington Ethical Society, 7750 16th St NW. Info: 882-6650.

ART

HARDART GALLERY: Bob Capps, sculpture, relief, installation, silk screen, video and performance, thru Nov. 12, 1407 15th St NW, 332-6180.

PHOTO IMPRESSIONS GALLERY: Eugene Atget, Paris Photographs, 1898-1927, 1816 Jefferson Place, NW, til Nov 2.

FRANZ BADER GALLERY: Paintings by Alma Thomas. "Black, talented and 80 years young" is how Bader describes her. An art teacher at Shaw Junior High for 38 years, she has exhibited at the Whitney Museum and has had many honors. Thru Nov 9th.

MC LEAN GALLERY: Photographs by John Trott and pottery by June Kapos, 1372 Chain Bridge Road, McLean, Va. thru Nov 2.

PYRAMID GALLERIES: Robert Gordy, drawings and paintings and The Virginia Prints - scenic views of Virginia done by Ed Beyer during the 1850's, thru Nov 16.

WASHINGTON GALLERY OF PHOTOGRAPHY: Photographs by Paul Caponigro thru Nov 2.

TOWSON STATE COLLEGE: Art faculty exhibition thru Nov 1 at the Towson State College Art Gallery.

AURORA GALLERY: Lee Fewell, 918 Ellsworth Drive, Silver Spring, Md. thru Nov.

FOLGER LIBRARY: paintings and drawings by Richard Kinnaird thru Nov 16.

AMERICAN UNIVERSITY: Photographs of London taken by former AU students who participated in their annual photographic study programs in London since 1969 thru Nov 2. Watkins Gallery.

NATIONAL COLLECTION OF FINE ARTS: "Made in Chicago" - paintings and sculpture by 11 contemporary Chicago artists, chosen by Walter Hopps, opening October 31.

CRAFTS, NOSTALGIA, ET CETERA GALLERIES: Glass by Mark Peiser, Stevenson, Md, thru Nov 8th.

CORCORAN: Robert Smithson, 150 drawings by the late New York conceptual artist thru Nov. 24.

Richard Balzer, "Two Cultures - American China, photographs thru Nov 24.

GALLERY AMSTERDAM: makes its debut with show of collages by Willy Boers and pre-columbian art from Ecuador, McLean, Va., 356-5100.

JACOBS LADDER GALLERY: Group exhibit by gallery artists thru Nov 2. Includes work by David Stephens, John Winslow, Alan Feltus, Diahe Latoree, Dan Dudrow, Alan Gussow, Kristen Hoffman, H.I. Gates, Stephen Bondi, Anne Gheesling, Lawrence McCabe, Leonard Cave, Peter Simmons, Jeff Way, William Haney, Simmie Knox, Dan Yellow Kuhne, Jean Everett, Peter DeAnna, Howardina Pindell and Frank Owen.

STUDIO GALLERY: Avis Fleming, paintings Nov. 12-30th. thru

MICKELSON GALLERY: Lore Riess' abstract paintings based on study of Japanese drawings til Oct 29.

TALKING OF MICHELANGELO: Pat White, silk-screens, and Jean Thompson, drawings, Nov 2-thru Nov 30.

GALLERY 10, LTD: "The Museum of Kitsch Art" by Noche Crist thru Nov 9.

GEORGETOWN UNIVERSITY ART GALLERY: Ralph Baney, sculpture thru Oct 31.

SPECTRUM GALLERY: John Bryans, water-colors and acrylics thru Nov 10th.

NEW FRIENDS COFFEE HOUSE: Laureen Summers, weaving thru Nov 2, 2121 Decatur Place, NW.

BOXWOOD ARTS FESTIVAL: Mount Vernon Unitarian Church, 1909 Windmill Lane, Alexandria thur Oct 27th - noon til 6. Carol G. Summar paintings and a group show.

CRAFTS FAIR: Lake Anne Plaza, Reston, Va. Nov 23 and 24 from 1-5.

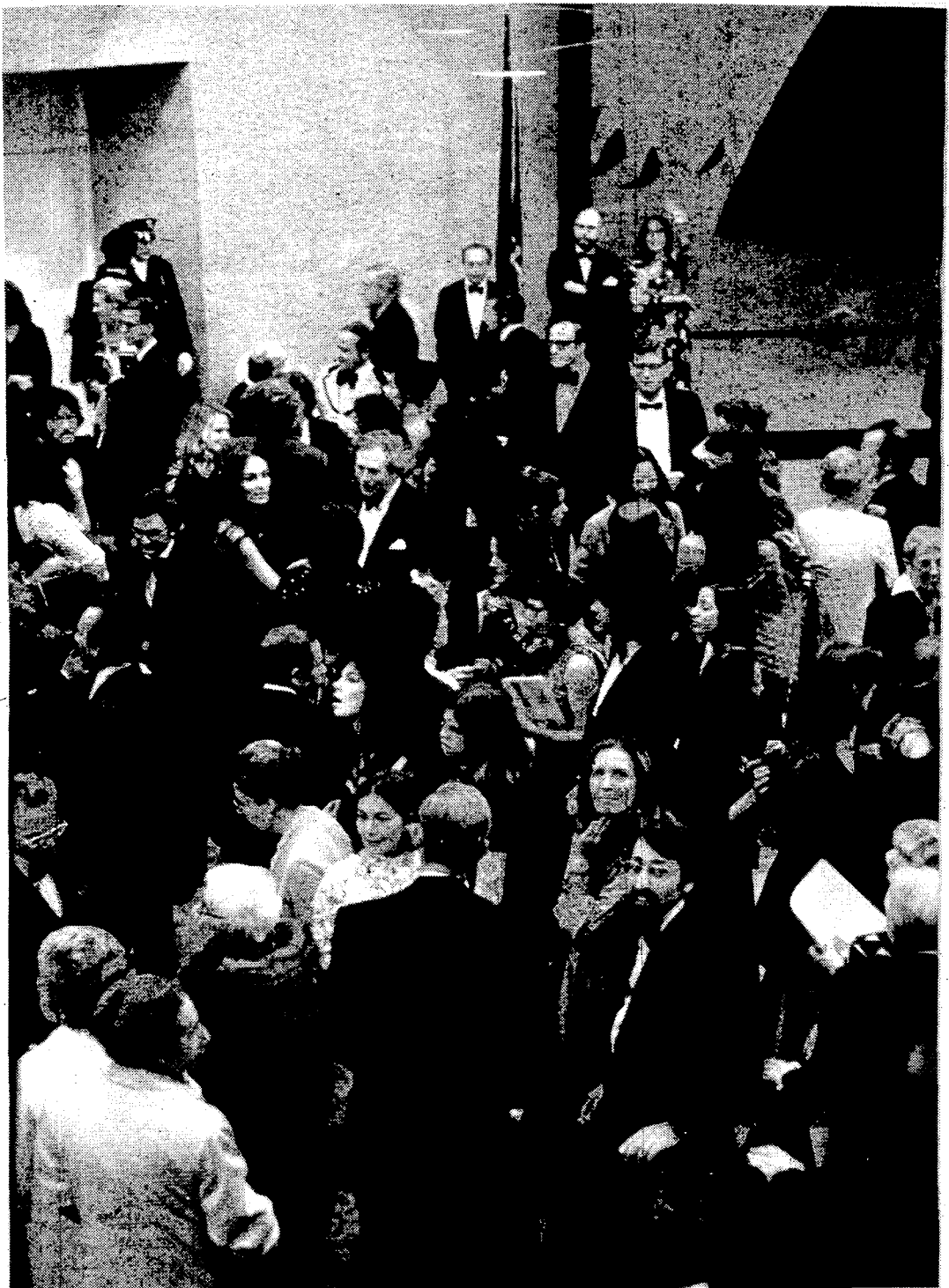
MEDIA

1974-75 Library of Congress Chamber Music series, Fri. 830 pm, WETA, 90.9.

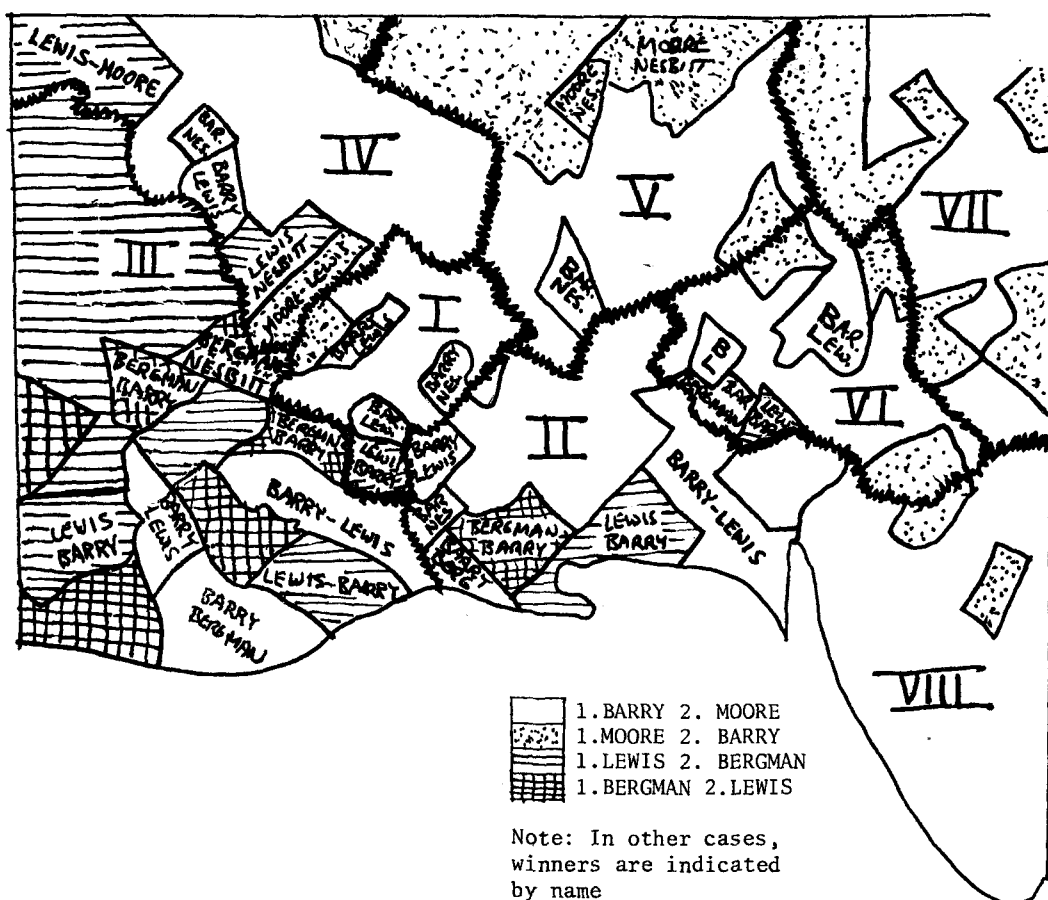
All Things Considered, NPR's news magazine of the air, Sat. & Sun, 5-5:30, WETA-FM "Accion Chicano", Channel 26, Tuesday, 10 pm.

Opera House, Sundays at 8:30 pm on WAMU-FM. Nov. 3: "The Wrestler"; Nov. 17 "Transformation" by Conrad Susa; Dec 1, "Manon" by Massenet.

"Metro Special", Fridays at 9 pm - tapes of local professional and amateur musicians on WGMS.



THE Arts World. Photo by Patricia Smith-Fox.



CITY COUNCIL AT-LARGE

DEMOCRATS AT LARGE

WARD	ONE	TWO	THREE	FOUR	FIVE	SIX	SEVEN	EIGHT
BARRY	3,368 24%	3,435 26%	3,774 19%	6,622 22%	5,223 23%	4,202 27%	5,363 26%	3,078 29%
MOORE	2,576 19%	2,077 16%	1,350 7%	5,988 20%	5,398 24%	3,322 22%	5,027 24%	2,860 27%
LEWIS	2,208 16%	2,168 16%	4,498 22%	4,384 15%	2,573 11%	2,511 16%	2,434 12%	1,346 13%
NESBITT	2,124 15%	1,813 14%	2,825 14%	4,855 16%	3,380 15%	1,753 11%	2,859 14%	1,227 11%
BERGMAN	928 7%	1,379 10%	4,349 21%	1,981 7%	966 4%	1,187 8%	905 4%	323 3%

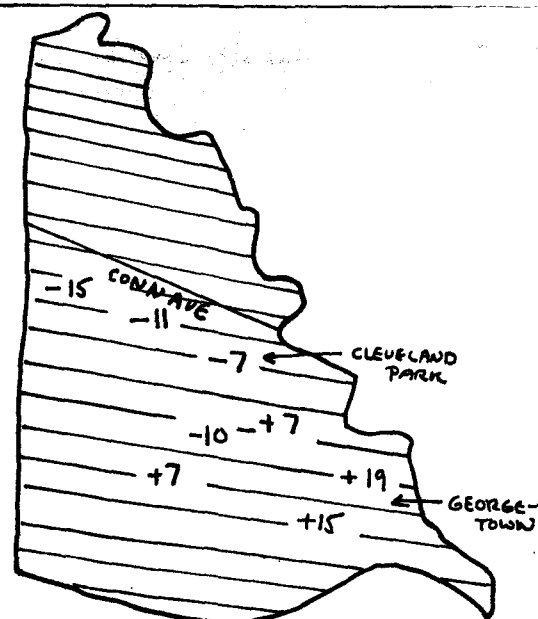
CITYWIDE TOTALS: Barry: 35,065 (24%), Moore: 28,598 (20%), Lewis: 22,122 (15%), Nesbitt: 20,836 (14%), Bergman: 12,018 (8%), White: 8,025 (5%), Crawford: 7,435 (5%), Hernandez: 7,117 (5%), Mann: 4,348 (3%)

Indicating how far Marion Barry has come towards being considered an establishment politician is the fact that with relatively few exceptions the precincts in which he came in first were those won by Walter Washington. Similarly, most of the precincts Doug Moore won were also Walter Washington precincts. Barry also found support in such traditionally liberal areas as Dupont Circle, Southwest, Capitol Hill and the tip of Far SE. Both Del Lewis and Carl Bergman did best west of the park. Lewis, who spent more per vote than any other candidate, only managed to penetrate east of the park in a few places such as Rock Creek Gardens, Southwest and Capitol Hill. Bergman, running a low budget campaign, took 16 of the precincts in Ward III and also carried Foggy Bottom and Capitol Hill. Ruth Nesbitt, while running better citywide than Bergman, failed to win any precincts.

REPUBLICANS AT LARGE

WARD	ONE	TWO	THREE	FOUR	FIVE	SIX	SEVEN	EIGHT
MOORE, J.	458 40%	493 34%	1,942 32%	544 42%	396 44%	214 39%	206 43%	90 41%
FOSTER	337 29%	458 31%	2,320 38%	322 25%	224 25%	148 27%	206 26%	51 23%
BURTON	321 28%	483 33%	1,702 28%	406 31%	268 30%	183 33%	215 27%	75 34%

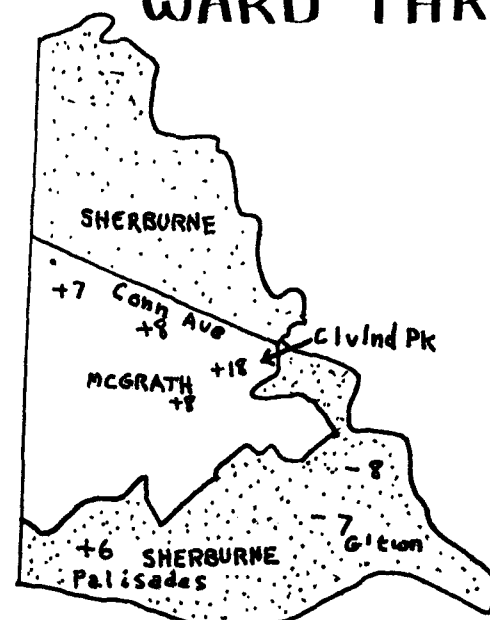
CITYWIDE: Jerry Moore, 4,481 (36%); Rockwood Foster, 4,066 (33%), Mel Burton, 3,653 (29%)



FIRST PLACE

Shackleton 49%
(won all precincts)

WARD THREE



SECOND PLACE

Sherburne 22%
McGrath 22%

DEMOCRATIC PRIMARY - COUNCIL WARD SEAT: Polly Shackleton, 6,130 (49%); Kay McGrath, 2,801 (22%); Mary Sherburne, 2,753 (22%). Field of five.

Polly Shackleton took every precinct in the ward, pulling best in Georgetown and worse in Upper Connecticut Avenue's precinct 32. Sherburne and McGrath neatly divided the second place results as indicated in the map at right.

Ad rates

\$2 per column inch
\$22.50 per quarter page
\$45.00 per half page
\$90.00 per page

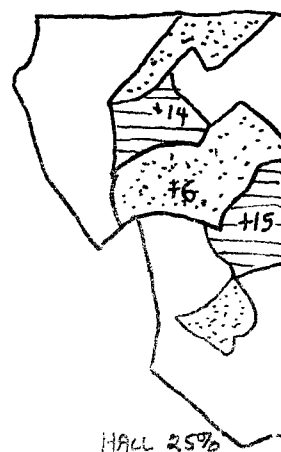
Half-tones and line art requiring reduction or enlargement: \$4 each. Make-up charges: \$15 per hour for ads not camera-ready. Commercial classifieds: 10¢ a word.

109 8th St. NE, DC 20002 543-5850

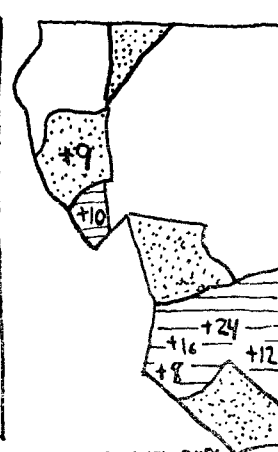
WARD SEVEN

DEMOCRATIC PRIMARY - WARD COUNCIL SEAT
Willie Hardy, 3,690 (30%); Bert Hall, 3,067 (25%); James Speight, 2,961 (24%); William Woodson, 1,151 (9%); field of eight.

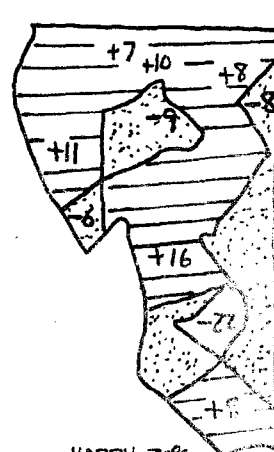
Willie Hardy's strength was well distributed throughout the ward slipping badly only in precinct 109 south of Mass. Ave. and east of Branch Ave., where James Speight is especially well known. Speight pulled in 58% of the vote in that precinct.



HALL 25%



SPEIGHT 24%



HARDY 30%



ADORES GORE

MARVIN Mandel can take Kline and Hess to Hell.

We all just simply adore Governor Louise Gore.

MRS. D. SMITH
Olney, Maryland

CHANNING'S WORK

CREDIT is given the D.C. Gazette for your early endorsement of Mr. Alexander, as proclaimed in your advertisement on page 3 of your last edition. The fresh air brought in by his campaign was exhilarating. The discussion of issues rather than the stating of platitudes or quoting of scriptures is always thought provoking.

Compliments put aside, I now take issue with the construction of the sentence that spoke of Mr. Alexander overcoming his resemblance to Channing Phillips. The sentence runs on to say Alexander introduced a note of realistic debate about the city's problems "while Walter Washington and Sterling Tucker — ripped their copy from the Board of Trade News." The sentence intentionally or unintentionally indicates that Mr. Phillips did not discuss issues.

To my knowledge, there is only one man in Washington, D.C. that ever spoke more to the issues that plague this city than Channing Phillips. That man is Julius Hobson, and in all due respect to Mr. Hobson, Mr. Phillip's approach to solving some of the issues was more pragmatic than his.

Mr. Phillip's responsibility to the poor people of Washington is expressed in units of housing created, which extend from Fairmont and Clifton Street, N.W. to the far S.E. and includes houses on Capitol Hill which were sold to the poor for \$17,000 and \$23,000 that are now selling at \$55,000 to those of upper income.

Even as he did his job for which he was paid, he was never shy to speak out on other issues of the disenfranchised. Everytime I read of another fellow citizen being shot by a mad dog cop and a police Board of Inquiry finding it justifiable homicide, I think of Channing. I recall Channing's statement on justifiable homicide when a policeman on 14th Street was shot by an arrested black.

His statement reversed the dogmatic psychology of the Police Review Board's consistent findings of justifiable homicide when a policeman shoots and kills a citizen. He made people think about the issue and the tragedy of death, be it a black policeman or a black drunk. It's a shame that we never really understand the issue.

DC GUIDE UPDATE 1

CLIP THIS UPDATE AND INSERT IN YOUR COPY OF THE GAZETTE GUIDE. IF YOU DO NOT HAVE THE CURRENT ISSUE OF THE GUIDE AND WOULD LIKE ONE, SEND \$2 TO THE DC GAZETTE, 109 8th St. NE, Capitol Hill, Columbia DC 20002

DELETIONS

PAGE 6: New Education Project
PAGE 7: Preterm
PAGE 8: Washington Fund for Life
PAGE 9: National Lawyers Guild, DC Project on Community Legal Assistance
PAGE 11: Under House District Committee delete Stuckey, Syms, Taylor, Thompson. Under House District Appropriations Subcommittee delete Miller and Veysey
PAGE 15: Capitol Hill NOW
PAGE 20: Washingtonian

NOTE

In the census data on DC we neglected to explain that SMSA stands for Standard Metropolitan Statistical Area, i.e. the metro area.

ANIMALS

UNITED HUMANITARIANS, PO Box 752,
Springfield, Va. 22150 354-5043

COFFEEHOUSES

THE WHOLLY BAGEL COFFEEHOUSE. 2121
Decatur Place NW 234-2856

EDUCATION

NEW EDUCATION PROJECT. 2451 18th NW
20009 232-4137
Alternative high school

ADVISORY AND LEARNING EXCHANGE, 1133
15th NW (#100) 20005 872-1220
[D4,D2, K St. buses]

ENVIRONMENT

KLINGLE URBAN ENVIRONMENTAL CENTER
c/o National Capital Parks, 1100 Ohio Drive SW 20242 282-7020

FAMILY PLANNING

PRETERM, 1990 M NW 20036 298-7300

FUNDS-FOUNDATIONS

WASHINGTON AREA FUND FOR LIFE, 3145
Mt. Pleasant NW (#118) 20010, c/o
Ron Boes 462-4576(h) 667-5511(w)

HEALTH

NATIONAL CHILDREN'S CENTER, 6200 2nd
NW 20011 726-1090

HOUSING-PLANNING

WASHINGTON PLANNING WORKSHOP, 2451
18th NW 20009 332-0263

URBAN HOMESTEADING, 337 H NE 20002

INTERNATIONAL

DC CHILE COALITION 387-5651

JOBS

TEEN CORPS INC., 1404 NY Ave. NW
(#516) 638-6920

LEGAL

WASHINGTON AREA COMMITTEE TO REOPEN
THE ROSENBERG CASE, 3923 McKinley NW
20015 363-9767

NATIONAL LAWYER'S GUILD, 930 F NW
(#300) 783-1060

DC PROJECT ON COMMUNITY LEGAL ASSISTANCE,
412 5th NW 20001 624-8235

POLITICS

FEDERATION OF CITIZENS ASSNS. 2932
Macomb NW 20008

TZEDEK TZEDEK, 1713 Hobart NW
234-2856

HOUSE DISTRICT COMMITTEE. Under
Republicans add E.G. Shuster, Clair E.
Bergener

HOUSE DISTRICT APPROPRIATIONS
SUBCOMMITTEE. Under Republicans add
Lawrence Coughlin, C.W. Young

PRISONS

PRISONERS ASSISTANCE LEAGUE, Box 25
Lorton, Va. 22079

RELIGIOUS

FABRANGEN, 3500 Conn. Ave. NW
667-7829

NEIGHBORHOODS

FAR NORTHWEST

CHEVY CHASE CITIZENS ASSN, PO Box
6321 20015

CLEVELAND PARK CITIZENS ASSN., 2932
Macomb NW 20008

ADAMS-MORGAN

ADAMS MORGAN TENANTS UNION, 2630 A-
dams Mill Road (#111) 797-8548

NEAR NORTHEAST

LANGSTON CITY GOLF COURSE, 25th &
Benning Road NE

CAPITOL HILL-NEAR SE

CAPITOL HILL NOW, PO Box 8834 20003
543-8525, 525-8045, 691-2762

MEDIA

NEWS SERVICES

CAPITOL HILL NEWS SERVICE, National
Press Building 20005

MAGAZINES

WASHINGTONIAN, 1250 Conn. Ave NW
810-4131

HOTLINES

SENIOR CITIZEN HOTLINE (Weekdays)
638-2674

VOICE OF THE NATURALIST 652-3295

DIAL A PHENOMENON 737-8855

CULTURAL

BLEECKER STREET PLAYERS, 3622 Ordway
NW 20016 966-2584

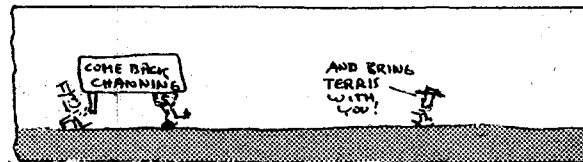
with housing by creating units in which people could live.

It is no credit to this city or its people that one of Channing's ability and fortitude was allowed to leave.

DONALD F. HUMPHREY
Co-worker and friend of
Channing E. Phillips

(The sentence in question certainly was not intended to imply that Channing Phillips did not discuss the issues. While I had plenty of differences with Channing, how I would

love to have Bruce Terris and him back running the Democratic party rather than the dismal duo of Hechinger and Lucy. The sentence was intended as a reference to Phillips's poor ability as a campaigner and his inability to get his views across to others as he did to true believing white liberals. — Ed.)



Swampoodle's Report

LET'S begin on a patriotic note. A five-year-old we know looked out of a bus window and saw a large trash compactor truck painted red, white and blue, with stars on the blue field. "Look," he yelled to his friend, "there's an Evil Knieval truck!"

Next a report from the Open Administration. Gerald Ford hired a gag writer five days a week — before he picked a chief of staff. That's what they call in the Pentagon "prioritization."

Speaking of such words, the new favorite in town is "destabilize." It's something the CIA does to democratically elected governments. What it is remains open to question. Henry Kissinger, who apparently is the head destabilizer these days, would have us believe it means nothing worse than sending Donald Segretti to Santiago for a couple of weeks. But as they say at the CIA, "Better destabilized than dead."

Yet we must be careful not to criticize the new administration too much. It isn't every president who can have a scandal, recession, stock market bust and a near-war in the Middle East in the first two months of office. As they say in politics: "The separation is over."

Things aren't much better here in DC. Barbara Sizemore has been busy destabilizing the school system. Sterling Tucker got Barbara and school board president Virginia Morris in a room and restabilized them, proving once again his unflagging faith that no problem is too great that it can't be put off a while longer.

Frankly, I don't think that proposals like having the superintendent and the board meet once a month to discuss mutual problems is going to help much. Now if they made it, say, once a year — that might work.

The local campaign hasn't been too exciting. A lot of people thought the primary was the general election. When Willie Hardy called up a primary supporter for help in the November race, she was asked: "What are you running for now?"

A high point for me came when Rosa Whittaker wrote a song for the campaign with a line that ran "Now we've been waiting for so long, for James Banks to come along." Strangely

enough Banks is using it in his campaign, even though it's what his critics have been saying for some time.

Another fine moment was when Douglas Moore addressed the Wesley Heights Citizens Association in perfect French. At the same meeting, Adam Foster dramatically pointed out that "taxes are primarily to raise money."

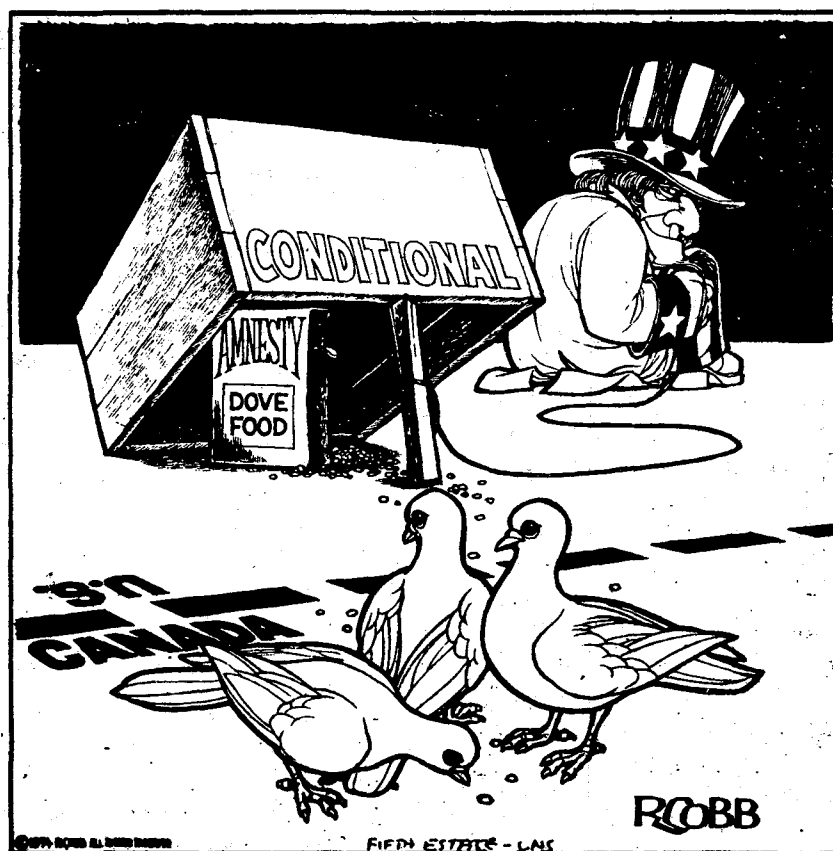
The most naively optimistic view was expressed by the chairman of a meeting in Cleveland Park at which a wall-full of candidates was present. Said the moderator: "I hope this will be a quasi-Socratic symposium." It turned out to be just another candidates's forum.

The most mixed results came in Ward One, where Tedson Meyers lost to Dave Clarke but got elected to the Cosmos Club. The most mixed-up results came from the Board of Elections, that certified the primary

election after a hand count of the ballots, a search of all board desk drawers and a quick flip-through of Norvell Perkin's copy of *Penthouse*. There were reports of corruption, but all proved unfounded, including the complaint of one resident who claimed he found a ballot stuck under his windshield wiper after parking overtime in front of the District Building.

I guess the best post-primary analysis came from a kid down the street who said he was glad Clifford Alexander hadn't won. Why, I asked. The youth replied: "He promised to clean our alleys and he never did."

Jarrah X. Swampoodle
Purveyor of split infinitives
for more than thirty-five years



on
the
hill

BAD pennies seem to turn up less frequently than bad ideas. Capitol Hill realtor Beau Bogan, under the guise of black-owned Graham Associates has come up with still another idea for the triangular piece of property located across the street from the Potomac Avenue metro stop at Potomac and Pennsylvania Avenues, SE.

On the first go-round in the early 1960's, Bogan, with community approval, won rezoning of part of the property facing Pennsylvania Avenue for a shopping center. That was never built. In 1971 Bogan, partner Bill

Travis and Graham Associates asked for a zoning change of the entire vacant land to build a nine story office building. A landmark decision in the courts forced an end to that as well as a reversal of all contested zoning commission decisions for a year's period.

Now in 1974 they're at it again, but with a new twist. Gone is the office building and in its place is a proposal for a six story apartment building with 440 units (150 efficiencies and 290 one-bedroom). Proposed for the bottom floor is 35,000 square feet of business space including a small grocery store, drug store and bank.

While the new building will not be as tall as the office building, many Capitol East residents are still opposed because of the plans density and bulk. Not only that, but approval could provide a precedent for intensive development around the four Metro stations in Capitol East — a primarily low-density, single-family, residential neighborhood.

Watch this case for an indication of what's going to happen all over the city around neighborhood Metro stops. Case #74-11 will be heard by the Zoning Commission at 10 a.m., November 13 in room 500 of the District Building. For further information the government's number is 629-5706 or 629-2686. For information about organized opposition to the zoning change contact The Capitol Hill Restoration Society, PO Box 9064, SE Station, 20003.

FOR SEVENTY YEARS, the Christ Child Settlement House has been serving Capitol Hill. Suddenly, last month ten full-time staffers were dismissed, the place was locked up and a guard posted. A group has been formed called the Provisional Committee for the Restoration of Services at Christ Child. One of the group's members claims that the Catholic settlement house was closed "so that it could be reorganized for whites", who have been moving in increasing numbers to the area. Dick Brown, who is running for the school board in ward six, says he thinks the National Association of Black Catholics should look into the matter.

THE Capitol East Housing Coalition has proposed the establishment of a revolving loan fund and other community-oriented housing services to preserve Capitol East for residents of mixed social, economic and racial backgrounds.

The extent of restoration-spurred displacement was examined in a recent study by a member of the coalition. The study found:

- The population of the Hill is declining, most rapidly in restoration and transitional areas and least in unrestored.
- Black population is declining, most rapidly in restoration and transitional areas which are becoming increasingly white.
- The number of households is declining; in particular the number

NATIONAL GUIDE UPDATE 1

CLIP THIS UPDATE AND INSERT IN YOUR COPY OF THE NATIONAL ACTION GUIDE. IF YOU DO NOT HAVE A COPY OF THE GUIDE AND WOULD LIKE ONE, SEND \$1 TO THE GAZETTE, 109 8th St. NE, DC 20002

DELETIONS

PAGE 10: Peoples Coalition for Peace & Justice
PAGE 12: Attica Brothers Legal Defense
PAGE 13: Peoples Party, Young Peoples Socialist League
PAGE 18: Landcast Independent Press
PAGE 20: Central Committee of Correspondence
PAGE 22: College Press Service

AFRICA

CONGRESS OF AFRIKAN PEOPLE, 502 High St., Newark NJ 07102 201-621-2300

BLACK

BLACK WOMENS COMMUNITY DEVELOPMENT FOUNDATION, 1028 Conn. Ave. NW (#1010) 20036 202-296-7565

CORPORATE ACTION

CAMPAIGN GM, 1609 Conn. Ave. NW DC 20009

INTERNATIONAL BOYCOTT OF STANDARD OIL COMMITTEE, 343 S. Dearborn (#1416) Chicago Ill 60604

CENTER ON CORPORATE RESPONSIBILITY 1525 18th NW 20036 202-387-3210

HEALTH

AMERICAN OCCUPATIONAL THERAPY FOUNDATION, 6000 Executive Blvd, Rockville, Md. 20852 301-770-2200

INTERNATIONAL

ACTION FOR WORLD COMMUNITY, 1424 16th NW DC 20036

WORLD FEDERALISTS USA, 1424 16th NW DC 20036

LEGAL

NATIONAL CLEARINGHOUSE FOR LEGAL SERVICES, 500 N. Mich. Ave. Chicago, Ill 60611

COALITION TO END GRAND JURY ABUSE 930 F NW DC 20004 202-783-1060

POLITICS

COMMITTEE FOR A CONSTITUTIONAL PRESIDENCY, 1223 Conn. Ave. NW DC 20036 202-737-4900

YOUNG PEOPLE'S SOCIALIST LEAGUE 112 East 19th St. NYC NY 10003

PEOPLES PARTY, 1404 M NW DC 20005

PRISONS

ATTICA BROTHERS LEGAL DEFENSE, 147 Franklin St., Buffalo, NY 14202 716-856-0302

PROFESSIONAL

UNION FOR RADICAL POLITICAL ECONOMICS Box 331, Cathedral Sta., NYC NY 10025

UNION OF CONCERNED SCIENTISTS, PO Box 289, MIT Branch Sta., Cambridge, Ma 02139

YOUTH

UNITED STATES NATIONAL STUDENT ASSN. 2115 S NW DC 20008 202-265-9890

MEDIA

ALTERNATIVE MEDIA - GENERAL

LIBERATION, 339 Lafayette St. NYC NY 10012

ALTERNATIVE MEDIA - REGIONAL

VILLAGE VOICE, 80 University Place, NYC NY 10003 212-WA4-4665

BOTH SIDES NOW, PO Box 13079, Jacksonville Fl 32206

LANCASTER INDEPENDENT PRESS, 23 N. Prince St., Lancaster, Pa.

SOUTHERN PATRIOT, 3210 W. Broadway Louisville, Ky 40211

SOUTHERN VOICES, Southern Regional Council, 52 Fairlie NW Atlanta Ga. 30303

HARRISBURG INDEPENDENT PRESS, 315 Peffer St., Harrisburg, Pa. 17102 717-232-6794

WEEKLY WESTPORT TRUCKER, 2 West 43rd St. Kansas City, Mo. 64111 861-581-0165

SAN FRANCISCO PHOENIX, PO Box 15081 San Francisco CA 94115

FOOD

FOOD COOP NOOZ, AFSC Room 370, 407 S. Dearborn St., Chicago, Ill 60605

GUIDES

CENTRAL COMMITTEE OF CORRESPONDENCE 3226 Powelton Ave. Phila Pa. 19104 215-EV6-9904

HOMOSEXUAL

GAY ALTERNATIVE, 232 South St., Philadelphia Pa. 19147

MAGAZINES

THE NATION, 333 Sixth Ave., NYC NY 10014 212-CH2-8400

WOMEN

WOMEN 3028 Greenmont Ave., Balt. Md. 21218 301-235-5245

MAJORITY REPORT, 74 Grove St. NYC NY 10014 212-929-9862

of large households is declining, most rapidly in restoration and transitional areas. The number of small households is increasing.

- Home ownership and tenant occupancy by blacks are declining in restoration and transitional areas while white home ownership is increasing. Both black and white tenant occupancy in the transition area are declining as owner occupancy is increasing; white owner and tenant occupancy in unrestored areas are declining.

- Median family income is rising, most rapidly in restoration and transition areas and least in unrestored. The number of low income families is declining, most rapidly in the restoration and transition areas.

- Shelter costs are increasing at a rapid rate in restoration and transition areas, but are remaining constant in unrestored areas.

The coalition proposes the creation of a neighborhood housing center as a first step toward building a revolving loan fund. The revolving loan fund would: through contributions from the community residents, businesses, real estate agencies as well as private foundations and the District government, provide loans at low interest to enable tenants to make downpayments for the purchase of homes from their landlords and to help low and moderate income homeowners make necessary home repairs.

The neighborhood housing center would provide housing counseling for community residents who apply for home purchase or home improvement loans.

Revolving loan funds and counseling services for homeownership have been instituted and successfully operated in Kansas City, Anacostia, Cincinnati, Oakland, Pittsburgh and Dallas through the Neighborhood Housing Services program of the Federal Home Loan Bank Board's Urban Reinvestment Task Force.

The coalition has been active since October 1973 publicizing the housing problems facing Capitol East residents, recommending legislation to alleviate the problem of a housing squeeze for low and moderate income Capitol East residents, and servicing individual homeowners and tenants.

THE Capitol East Housing Coalition is attempting to set up a repair coop to work in conjunction with a proposed revolving loan fund, intended to help area tenants purchase their own homes and thus stop the displacement that has been occurring in the community. The coop would work to bring these homes up to the standards necessary for purchase and additionally function as a repair service for any area residents who have been unable to get such help. Anyone who has skills in carpentry, plumbing, electrical work, or plastering and is willing to give time to train others, please contact Russ Powell at 544-6864.



what's happening

the area

THE SEVENTH-DAY ADVENTISTS are offering weight reduction, meatless cooking, stress & tension, and no-smoking classes. Info: 585-5220.

THE US-CHINA PEOPLE'S FRIENDSHIP Assn. will conduct a panel on life in China today as viewed by recent visitors there. It will take place on November 19th at Quaker House, 2121 Decatur Place NW.

THE COALITION FOR CLEAN AIR and the DC Lung Assn. holds its first community service awards benefit dinner on Nov. 12 at the Shoreham. Tickets are \$35 each. Info: Gail Daneker, 785-2444.

HOME Care Services for the Handicapped, Inc., initiated by St. John's Church at Lafayette Square over a year ago, has been working to deliver respite care in the metropolitan area to parents caring for handicapped children or adults.

Recruiting is now taking place for a training session. These sessions, four 2 hour periods, from 3 to 5 pm, are under the direction of Dr. Maurice Fouracre, special educator and administrator of St. John's Child Development Center, and Dr. Eva M. Johnson, professor of Psychology at George Washington University. The place is St. John's Child Development Center, 5005 MacArthur Blvd. NW (D-4 bus). Needed mainly are people able to sit during the day on a daily basis or in some cases for a week or two at a time. A minimum remuneration is paid directly to the sitter by the parent. Info: Ms. Iadarola, 783-3664.

THE Fabrangen Cheder begins its second full year of operation this fall. The Cheder is an alternative Jewish program for children (and often adults) run cooperatively by the parents and the children.

Some of the families participating in the Cheder come from Adams Morgan, some from Capitol Hill, some from Northwest and others from the suburbs.

Last year found the Cheder conducting a seder created and led by the children in Rock Creek Park. The seder came complete with a dramatized version of the plagues, and an afikomen hidden by the children and searched for by adults.

On Purim, the children created and gave their own Purim spiel (play).

On Lag B'Omer a tree was planted in the Adams Morgan neighborhood.

In the spring most of the Cheder took a trip to New York City and visited pieces of history that shaped their grandparents and now themselves.

A combined family Shabbos dinner was held and will be continued more frequently this coming year. An important part of last year's experience was the beginning of Hebrew lessons.

Any interested families may contact Leonard or Judy Koenick at LI4-2668.

THE Yes Educational Society has put together an alternative education schedule covering consciousness, creativity and the mystical aspects of all religions.

The program will include classes, workshops, and lectures - ranging from one-evening talks to weekend workshops and 10-week classes. Most of them will be held at Grace Episcopal Church, Wisconsin and South Streets, NW. A full brochure describing the events is available for pick up at the Yes!Bookshop, 1035 31st Street, NW, or call 338-7874 to have a copy mailed to you. Tickets are also available at the bookshop, by mail, or at the door.

Participants include Dick Gregory, William Irwin Thompson, Charles Berlitz and Ira Friedlander.

The Yes Educational Society is a newly formed non-profit membership organization promoting the study of spiritual values. The main areas which it intends to cover in its programs are the frontiers of consciousness and the ways in which people today, and throughout the ages, have sought to reach greater awareness, wholeness and self-understanding.

PRETERM has moved to a new facility at 1990 M Street, NW. The new location is the site of the New Woman's Clinic, which has closed.

The new schedule will be: the Vasectomy Clinic, alternate Friday nights; the Abortion Clinic, Tuesday through Saturday; the Gyn Clinic, Tuesday through Friday. Patients will be informed of specific hours when they call for an appointment. Clinic: 298-7300.

Incidentally, inflation has forced Preterm to increase the charge for an abortion to \$150.

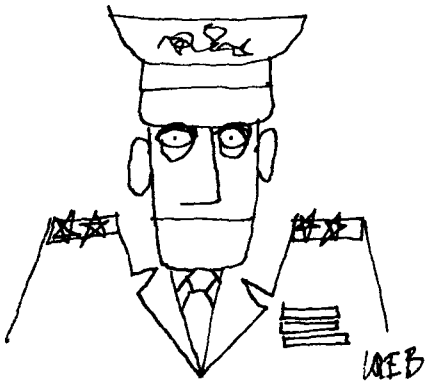
SEDIMENT and erosion control will be the topic of a public meeting to be held next month by the Interstate Commission on the Potomac River Basin.

The day-and-a-half conference will be in Fredericksburg, Virginia November 7 and 8.

Fifty million tons of sediment wash away each year from Potomac River Basin lands. More than 2 1/2 million tons of the stuff end up in the Potomac estuary adjacent to and below Washington, D.C. One sediment expert says: "With siltation at its present rate, we should be able to walk on the Potomac by the year 2000." Info: ICPRB at Suite 814, 4350 East West Highway, Bethesda, Maryland 20014 (652-5758).

WAMU-FM (88.5) will once again present its Halloween Big Broadcast, a collection of some of the scariest stories performed during the old days of radio. Stars of the programs include Orson Welles, Robert Taylor, Boris Karloff, Tony Randall and Jim Backus. The program runs from 7 to midnight on October 31.

WELL, DISTRICT PEOPLE
HAVE THE VOTE NOW
-LET'S SEE WHAT
THEY DO ABOUT
INFLATION!



BOOKS BY GAZETTE WRITERS

SAM SMITH
CAPTIVE CAPITAL: COLONIAL LIFE IN MODERN WASHINGTON. Indiana University Press. 1974.

RICHARD KING
THE PARTY OF EROS. Dell paperback. 1973.

JAMES RIDGEWAY
THE LAST PLAY: THE STRUGGLE TO MONOPOLIZE THE WORLD'S ENERGY RESOURCES. Dutton. 1973. \$10.

JOEL SIEGEL
VAL LEWTON: THE REALITY OF TERROR. Viking Press 1973. \$6.95 hardback. \$2.75 paperback. Available at Discount Books and Brentano's.

ARMANDO RENDON
CHICANO MANIFESTO: THE HISTORY AND ASPIRATIONS OF THE SECOND LARGEST MINORITY IN AMERICA. MacMillan 1971. \$7.95 hardback. \$1.95 paperback.

PATRICIA GRIFFITH
THE FUTURE IS NOT WHAT IT USED TO BE. Simon Schuster. 1970.

CHUCK STONE
TELL IT LIKE IT IS. Trident 1968
BLACK POLITICAL POWER IN AMERICA. Bobbs-Merrill 1968, hardback. Dell 1969, paperback.
KING STRUT. Bobbs-Merrill 1970.

northwest
notes

CHRIS ZIEBARTH has been named youth chairman of Neighborhood Planning Council 3. August Swanson was picked as youth vice chairman.

THE CHEVY CHASE COUNSELLING Center is located at the Chevy Chase Baptist Church, 5671 Western Ave. NW (966-1115).

THERE'S AN adult slimnastics course at the Jeleff's Boys Club. (462-1317)

STUDENTS at Georgetown University are running a food and record co-op in the basement of the Healy Building on campus.

AT THE CHEVY CHASE LIBRARY: Picture book time on Mon at 1030 am, Wed and Fri at 330 pm. Story time on Tuesday at 330 pm. Films for children on Saturdays, 1030 am.

THE POLICE BOYS CLUB at Mass. & Wisc. sponsors boys' football (626-2349)

THE DEPARTMENT OF HUMAN RESOURCES is attempting to develop a program for problem children before they get into serious trouble. The planned program would include guidance, counselling, social and recreational activities and job-seeking assistance. If you are interested in helping to plan or participate, call Harriet Chickowski at 484-1750.

THE TENLEY LIBRARY offers preschool programs on Tuesdays in the morning. Elementary school program is on Thursday.

THE CLEVELAND PARK LIBRARY offers films for preschoolers on Tuesday mornings.

THE APPROPRIATIONS for the Wilson High Swimming Pool has passed both houses of Congress. If all goes as scheduled digging should begin before next summer.

THE GEORGETOWN Library is now open on Sundays from 1-5 pm.

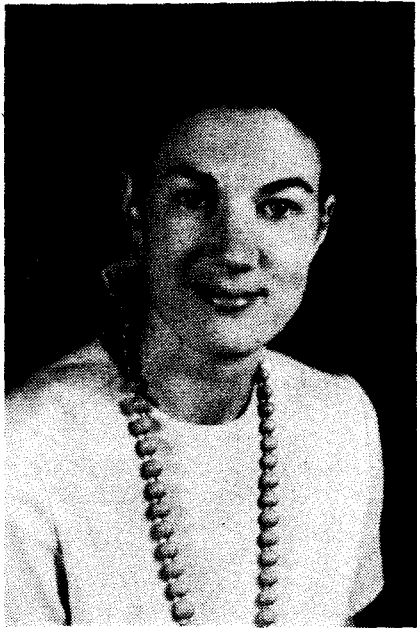
THE WASHINGTON FREE CLINIC, 1556 Wisc. Ave. NW, has begun a number of workshops and classes. Two which will be starting soon are a workshop on Gay Men Sexuality on Nov 2 at 10 am and a workshop on Women and Alcoholism on Tuesday Nov 5 at 8 pm. There's a small fee for the workshops. . .From Nov 7 to Dec 5 on Thursdays at 8 pm there will be a course on nutrition. . .On Nov 14 at 8 pm a workshop on massage. . . A sexuality workshop for heterosexual women runs Nov 19-Dec 10 on Tues at 8 pm. . .A women's group meets on Wednesdays at 6 pm to discuss bi-

sexuality and lesbianism. . .And a workshop for politically conscious nurses will be held Nov 4 at 8 pm. Info: 965-5476.

OVERRIDING THE OBJECTIONS of Tenley Circle residents, the Metro board has unanimously decided to tunnel ahead with the Yuma Street alignment of the subway. Objecting to the planned location of the Tenley Circle station, the potential noise and vibration along Yuma Street (currently a quiet residential road) and to the route itself, residents got nowhere with Metro. The subway builders even refused to consider the possibility of running the subway straight out Connecticut Avenue as a lawyer for some of the citizens had suggested.

Yuma Street found itself falling under the Metro knife when it was picked as the street under which the subway would run as it jogged west from Connecticut Avenue to Wisconsin Avenue. A successful law suit stopped Metro's plans momentarily until an impact study was completed - a study that failed to consider a continuation of the subway along the Connecticut Avenue route. And of course, no one at Metro dared consider the most logical solution of all - to stop Metro, a multi-billion dollar factory for multi-million dollar annual deficits, in its tracks. Much like the rationale for staying Vietnam, the Washington area plugs ahead with the subway because it does not have the courage to admit it made a mistake, to cut its losses and get out.

Whether the Tenley Circle residents will file another suit was still up in the air at this writing.



MARY ANN KEEFFE, of 2800 Albe-marle Street, NW, has been elected Ward III delegate to the Democratic National Convention in Kansas City in December, Ms. Keffe will join 11 other delegates from DC at the convention. She is democratic precinct chairman and member of the ward committee. She is a consumer protection economist.

WAVERLY TAYLOR has asked the Zoning Commission to change the zoning of several lots at 4641 MacArthur Blvd from R1B to R5A. It's case #73-26.

REGIONAL
SCHOOL
OFFICES

Area	Interim Regional Superintendent	Office	Phone
REGION I Anacostia-Ballou	William Rice	Old Congress Heights Elem., 6th & Alabama, S.E. 20020	561-2399 629-8567
REGION II Western-Wilson	Dorothy Johnson	Jefferson Junior High, 801 7th St., S.W. 20024	638-3131
REGION III Spingarn-Wilson	Napoleon Lewis	Carver Elementary, 45th & Lee Sts., N.E. 20019	398-3098
REGION IV Dunbar-Eastern	Margaret Labat	Madison Elementary, 10th & G Sts., N.E. 20002	629-6512
REGION V Cardozo-Roosevelt	Gilbert Diggs	Old Bruce Elementary, 770 Kenyon St., N.W. 20010	291-8500
REGION VI Coolidge-McKinley	Gary Freeman	Shad Elementary, Douglas St. & Lincoln Rd., N.E. 20002	629-7145

THANKS TO DC CITIZENS FOR BETTER PUBLIC EDUCATION

other voices

OTHER VOICES is a new section of the Gazette open to those who don't agree with us. Submissions should be of less than 500 words and received no later than the second Tuesday of the month. This month, we give space to two candidates the Gazette did not endorse.

WHY I'M RUNNING

RON LINTON

MY purpose in wanting to serve on the Council is to bring my experience to bear and create a government that serves its city. For more than 10 years I have worked on environmental, health, community development and general urban problems.

When Mayor Washington first came to the city, I was appointed chairman by him of a task force on environmental problems. Our recommendations led to the creation of the city's environmental protection service.

Subsequently, the mayor named me to a task force on public health and additionally as chairman of the mayor's committee on D.C.

General Hospital. This assignment led me to serve more than two years as chairman of the Governing Board of D.C. General Hospital, during which time the hospital had its accreditation reinstated.

In addition to the environmental and health areas, I served on the executive committee and continue on the Board of D.C. Citizens for Better Public Education. This assignment has taught me much about the District school problems.

I have been involved in the problems of economic development in this city. I served as treasurer of the Washington Black Economic Union Development Company and on the board of Foundation for Economic Development (a Pride-related organization).

I have also been involved with the relations between the District and its neighbors. I was a member of the executive committee and am on the Board of the Washington Center for Metropolitan Studies.

Currently, I am a board member of the United Black Fund and an elected member of the D.C. Bicentennial Commission.

I have also served as a Metropolitan Police Reserve Officer which has given me an understanding of police-community relations and the problems of dealing with crime.

The job of the council for the next four years will be difficult.

The Council will lay down the policies for providing housing. I am for a publicly controlled urban development corporation, the acquisition by the District of Bolling and Anacostia Air Bases for neighborhood approved development and neighborhood planning for development.

I am for controlled development of subway station areas so that neighborhoods benefit and the people share in the profits. I am for maintaining an economically viable

FOR JIM BANKS CHRIS SAYER

Chris Sayer is on the campaign staff of James Banks, an independent running for delegate.

JIM BANKS, former Director of Housing Programs for the District, is running for Congress because he feels that the new home rule charter redefines the role of the DC Delegate.

"Under home rule," says Banks, "the delegate must play a far more important role in the affairs of the District of Columbia. The delegate must work as part of a coordinated team effort with all the city's elected officials. We must create a unified approach to finding solutions to the many problems that face our city."

"Over the past three years," Banks continued, "the present delegate, Walter Fauntroy, has shown that he cannot or will not work with the city government. We cannot afford to have this situation continued."

Banks feels that his thirty years of service in both the national and city governments show his willingness to work on all levels in order to get objectives accomplished. "During my tenure at the United Planning Organization and as Director of Community Development for HUD I was able to build successful programs only because I had the input from all levels of the population. I have always believed in the fullest participation of our citizens and I will continue to work in this direction."

Banks has been conducting a grass roots campaign through the city. During the past month, he has had personal contact with over thirty thousand residents. Many of the citizens seem surprised to see him; their surprise usually turns to pleasure at the idea of a candidate coming to see them in person.

Bank's campaign manager, Charles Countee, is pleased with the progress that has been made up to this date. "But," he said, "We've got a hard three weeks still remaining."

Banks recently scored somewhat of a victory when he criticized Fauntroy amending the DC Community Development bill to give veto power to the House and Senate Appropriations Committees over any projects initiated by the corporation. Banks felt that Fauntroy was "selling out" home rule. Enough members of the House agreed with Banks to defeat the bill by a wide margin. Banks said that he favors an urban development corporation, under the control of the city government, and that it should be one of the first items on the legislative agenda for the city's newly elected officials.

Banks also criticized Fauntroy for his upcoming trip to South Carolina to campaign for Rep. Mendel Davis. "Davis," said Banks, "has voted against revenue sharing, against school desegregation, against releasing funds for the District and against the Mary McCloud Bethune Statue. In the past, Mr. Fauntroy has talked about the arithmetic of power and how he would use it to bring about gains for the District. If this is how he uses it, we need a new mathematician in the House of Representatives. We need someone who knows the difference between addition and subtraction."

Banks hopes to bring a whole new perspective to the office of the delegate. He feels Fauntroy has operated his office in a vacuum, neither soliciting nor getting the opinions of DC residents on his various proposals. Banks feels that there are many talented people in the city who should have access to the whole system of government.

"Home rule demands that all citizens become more actively involved in our city," said Banks. "I will hold quarterly meetings in each ward to ask for citizen participation. And I expect to spend my time walking through all areas of our city and not in Charleston, South Carolina."

- Last month some of the voters participated in the primary election. Next month all the voters can participate in the GENERAL ELECTION
- THINK ABOUT WHAT YOU are going to do NOVEMBER 5
- The At-Large ballot for the city council will have the names of 17 candidates. You will have a chance to vote for 4 persons out the 17
- Here are two candidates we feel deserve your vote - not matter whomever-else you may want to vote for with your other two choices

JULIUS W. (Sr.)

HOBSON

Initiator of many victorious campaigns against discrimination in job hiring & promotion, housing & health. ■ Promoted historic court case banning rigid track system & differential expenditures per pupil ■ Consistent promoter & participant in every Peace movement & mobilization ■ Former member of DC School Board and the first elected official in DC this century ■ Principal motivator of Statehood against colonial status in DC

■ STATEHOOD FOR THE PEOPLE OF D.C. - THE ONLY WAY TO GET EQUAL CITIZENSHIP RIGHTS AND FINANCIAL INDEPENDENCE

■ NEIGHBORHOOD GOVERNMENTS WITH POWER TO MAKE DECISIONS ABOUT ZONING, SCHOOLS, POLICE, ETC. IN OPEN ASSEMBLIES (TOWN MEETINGS)

■ HOUSING AND LAND USED TO MEET THE NEEDS OF ALL THE PEOPLE OF D.C. - NOT FOR THE BENEFIT OF PROFITEERS

■ FAIR LOCAL TAXES - NO TAXES ON FOOD AND MEDICINE, DECREASED TAXES ON OWNER-OCCUPIED HOUSES, INCREASED TAXES ON UNEARNED PROFITS, TAXES ON COMMUTERS' INCOMES

■ FREE PUBLIC TRANSPORTATION - USE OF PRIVATE CARS LIMITED BY PARKING PERMITS FOR RESIDENTS AND TRAFFIC-FREE AREAS

■ TAX-SUPPORTED HEALTH CARE FOR ALL - DEVELOPMENT AND FUNDING OF COMMUNITY HEALTH ORGANIZATIONS DIRECTED BY CITIZEN BOARDS

■ THE CRIMINAL JUSTICE SYSTEM TRANSFERRED TO THE DISTRICT - JUDGES DEMOCRATICALLY ELECTED AND ALL PRISONERS TRANSFERRED TO COMMUNITY-BASED FACILITIES AND PROGRAMS

■ GOOD JOBS FOR WORKERS AND ADEQUATE INCOMES FOR THOSE WHO CANNOT WORK - ENFORCE MINORITY CONTRACTS, PROTECT SMALL BUSINESS, DEVELOP LIGHT INDUSTRY, FINANCE COOPERATIVELY-OWNED AND OPERATED ENTERPRISES

If you can help, contribute or want more information: write to DC Statehood Party 930 F St NW 20004 or call: 347-4846, 332,8917 or 338-4640

Josephine "Jo" D.

BUTLER

A founder of the DC Statehood Party & the Adams Morgan Organization (AMO)

■ Committee chairwoman, Commission on Human Rights ■ Committee chairwoman Mayor's Health Planning Advisory Comm.

■ Steering Committee member, Health & Welfare Council ■ Shop steward & Steering Committee member, Office & Professional Employees Union, Local 2 ■ Chairwoman, Morgan Community School Board

■ Coalition for Survival of DC Prisoners

Vote

NOVEMBER 5

Vote

STATEHOOD PARTY

Vote the DC Statehood Candidates:

MAYOR Rav ELLIS

DC DELEGATE Anton WOOD

Ward I (write in) Armando RENDON

Ward III (write in) Carleen JOYCE

Paid & Authorized by DC Statehood Party
Selma R. Rein, Treasurer

NOTES

LINTON CONTINUED

downtown that has residential potential as well as commercial outlets.

I am for providing our school system with the resources necessary for providing quality education. I am for expansion and improvement of youth programs and job development programs. And I believe that we must provide Federal City College with first class campus facilities at Mt. Vernon Square.

I am for a fair share determination of taxes between commercial and home owners, between rich and poor, between home owner and renter. But we cannot afford to force out of the city middle income home owners by an unequitable tax program. We do not want a city of only the very rich and the very poor.

Finally, the city is only as strong as its weakest part. Thus, city resources must be brought to bear on the needs of the inner city, and in particular, the needs of Anacostia.

Passage of home rule legislation gives the citizens of this city the opportunity to extensively determine the quality of their daily lives. The first stop in that determination is the election of those committed to its success. I am one of those.

chuck stone

IF the Constitution mandates Congress the right to "lay and collect taxes, duties, imposts and excises, etc.," logic would demand that Congress also provide the conditions whereby such tax collections are made possible. Until now, both the current administration and the Congress have insisted on piecemeal solutions to the nation's chronic unemployment with isolated manpower programs and scattered public service job efforts that become a trickle, when what we need is a might river.

Recently, President Ford authorized the release of \$415 million to create 85,000 public service jobs in "areas of highest unemployment." With a national unemployed force of 4.8 million (5.4 per cent of the work force), those 85,000 jobs represent a mere 1.7 per cent, hardly enough to make a dent.

Recently the National Association of Counties testified before the Senate Subcommittee on Employment, Poverty and Migratory Labor and called for a \$4 billion public service program. At a projected rate of \$7,000 created jobs created by such a program would in turn generate \$800 million in federal, state and local taxes and save \$1.3 billion in welfare payments, unemployment benefits, and food stamps. Even William F. Buckley ought

to be able to understand that arithmetic.

But double that recommended appropriation to \$8 billion, and the one million jobs created would reduce the number of unemployed persons by a full 25 per cent. If \$8 billion seems like an impossible figure, former Assistant Secretary of Defense for International Security Affairs, Paul C. Warnke, maintained that a cut of \$14.9 billion in the 1975 defense budget is "feasible."

A house subcommittee on equal opportunity is holding hearings on a bill designed to guarantee full employment. Jointly sponsored by Representative Augustus Hawkins (D-Calif.) and Representative Henry Reuss (D-Wis.), the bill would establish full employment as a national policy. Congress tried to do this back in 1946 when it passed the "Employment Act of 1946," a sadly watered down, toothless version of an intended full employment act.

In the Hawkins-Reuss bill (Sen. Hubert H. Humphrey has introduced a companion bill in the Senate) some nitty-gritty approaches to unemployment are set down.

For example, the President is directed to submit annually to the Congress specific proposals for maintaining a level of full employment in the work force. Another unique feature of the bill provides for a Stand-by Job Corps. The Stand-by Job Corps would comprise of job seekers who are "willing and able" to work. From such a Corps would come the labor pool for public service jobs.

Several other features of the proposed full unemployment bill are being discussed, but have not yet been firmed up. They include: the establishment of federally funded day care centers for low income moth-

THE POST COMPLETELY DOWNPLAYED the death of the UDC bill (while the Star-News gave it prominent mention.) The Post buried the story on the jump page of a piece on the DC University act. That act establishes a combined university for the city, which has merit for ambitious educational administrators but we fail to see its other advantages. The city council has six months to alter or kill the plan after it comes into office in January.

ONE OF THE FEW JUSTIFIED questions that have been about the practicality of statehood for DC is this: how do you fit 51 stars into the American flag? Now Statehood Party cochairman Armando Rendon has solved the problem with alternating rows of 5, 6 and 7 stars, to wit:

```

* * * * *
* * * * *
* * * * *
* * * * *
* * * * *
* * * * *
* * * * *
* * * * *

```

Properly spaced, it makes a horizontal design that fits attractively into the standard blue field, as has been probed by DC's own Betsy Ross, Helen Rendon, who has sewed the first prototype of the new flag.

YOUR TYPICAL WASHINGTON COP now carries over \$2,000 worth of equipment.

ers who want to work, and the possibility of subsidizing some of the employees of the employers who would meet certain criteria, such as companies locating in high unemployment areas or employing persons from the population segment with the highest rate of unemployment. For example, although the jobless rate in August was 5.4 per cent, it was 3.8 per cent for adult males, 5.2 per cent for adult females and a whopping 15.3 per cent for teenagers. For black teenagers, the rate spiraled up to an estimated 35 per cent.

Other highly industrialized countries have managed to maintain low unemployment rates. Australia's unemployment rate recently jumped to 1.8 per cent and this was considered by its administration as "an alarming increase." Japan's unemployment rate hovers around 1.2 per cent, West Germany's is about 0.9 per cent, and Sweden's is about 1.5 per cent.

Full employment must eventually be adopted as national policy if this country is ever going to get out of the doldrums of unemployment and realize its full industrial potential.

(COPYRIGHT, 1974, UNIVERSAL PRESS SYNDICATE)

CONSUMER'S Union says that Americans could save \$2 billion in energy each year simply by washing their laundry in cold instead of hot water.

The Union reports it tested its theory by washing clothes in both hot and cold water, using six different popular brands of detergent, including one brand that makes no cold-water claims.

8th & Mass. Ave. NE
Phone: 543-9328

Har Lee Carry-Out Shop

Kung Fu comes
to Capitol Hill
-karate chops
your food bills
with new lower
prices



Mr. Har Lee in-
vites you to
celebrate 40
years of dedi-
cation to Chi-
nese clubs,
restaurants &
carryouts by
trying his
steak kew din-
ner.

炒市的球
" STEAK KEW "

Whole dinner:
Steak chunks,
Assorted
vegetables &
Rice. \$5.00 or more

GIVE A FREE TRIAL

THE DC GAZETTE is Washington's informative, controversial and entertaining alternative monthly. Subscribers to the DC Gazette automatically receive the Washington Review, the area's new cultural journal, free with their subscription. Or, if politics is not your thing, you can subscribe to the Washington Review only. Use the form below for six free trial issues. (Offer not good for present or past subscribers. However, you can use the form to send a free trial to a friend)

DC GAZETTE
109 8th St. NE DC 20002

Please send six free issues of
☐ DC Gazette-Washington Review
☐ Washington Review only
 to the following:

NAME _____
ADDRESS _____
ZIP _____

NAME _____
ADDRESS _____
ZIP _____

FROM

ARCHIHORSE

THIS IS MY DADDY... HE WANTS IDEAS FOR HIS NEW OFFICE BUILDING, ARCHIHORSE...

YES, I WANT TO PUT UP THE BEST OFFICE BUILDING IN WASHINGTON, D.C.

YOUR NEXT PROBLEM IS **SAVING ENERGY**! INSTEAD OF GLASS WALLS, USE BRICKS WITH ENOUGH WINDOWS FOR VIEWS OUT & TO LET LIGHT IN...

GREAT! CH, YES!

THINK ABOUT **ACTIVITY**, TOO! THE 1ST FLOOR CAN BE LOTS OF LITTLE STORES—INCLUDING A COFFEE SHOP & HANDICRAFT SHOPS... YOU CAN HELP MAKE OUR BUSINESS STREETS BECOME BUSTLING MARKET PLACES...

T BOOKS LEA WHAT A GREAT IDEA! ERY COFFEE

WHAT A SMART HORSE!

ACTIVITY CAN BE AIDED BY **LETTING PEOPLE LIVE NEAR**! WHY NOT MAKE THE TOP FLOOR BE APARTMENTS?

GREAT GREAT

AND, PUBLIC BUILDINGS SHOULD LOOK BOTH **CHEERFUL & DISGIFIED**! YOU COULD DO THIS BY COVERING IT WITH IVY, MAKING A SORT OF VERTICAL PARK THAT WAVES WITH THE BREEZE...

YOU HAVE GREAT IDEAS, BUT... YES, BUT...

I'M THINKING OF A **K-STREET** TYPE BUILDING, BUT MAKING IT SHINIER—THANKS ANYWAY.

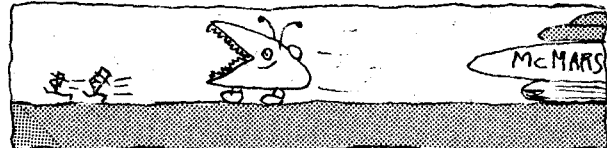
YES, THANKS! THERE'S AN ARGUMENT FOR TIGHT MONEY.

NOTES

STANFORD University radio astronomer Ronald Bracewell says he is convinced, on the basis of his studies, that a super-civilization in space is not going to eat Earth people.

Some researchers have warned that extra-terrestrial contact between the Earth and other civilizations could result in other species descending on the Earth and devour-

Doctor Bracewell insists, however, that the fear of being eaten is groundless. He states: "When you take into account the transportation costs of getting here, it would be cheaper for them to synthesize protein out of elements they have near at hand."



What to do if you smell gas.

Natural gas, in its natural state, is odorless. We add a disagreeable smell, as a means of quickly alerting people in case any gas should escape.

Gas leakage may occur from faulty appliances, loose connections, service lines inside or outside your home, or from gas mains. Such leakage can be dangerous and should be dealt with promptly by experts.

Should you ever smell gas—even if you do not use it in your own home—take these precautions promptly:

1. Call Washington Gas at 750-1000.
2. If the odor is very strong and you are indoors, open windows and doors to ventilate. Go outside. Call us from a neighbor's house.
3. Do not turn any electrical switches on or off.
4. Do not light matches, smoke cigarettes or create any source of combustion.

However slim the chances of danger, it doesn't pay to take needless risks. At the first sniff of gas, play it safe.

Washington Gas

"SAFETY FIRST!"...slide-talk available for your group. Call 750-4857